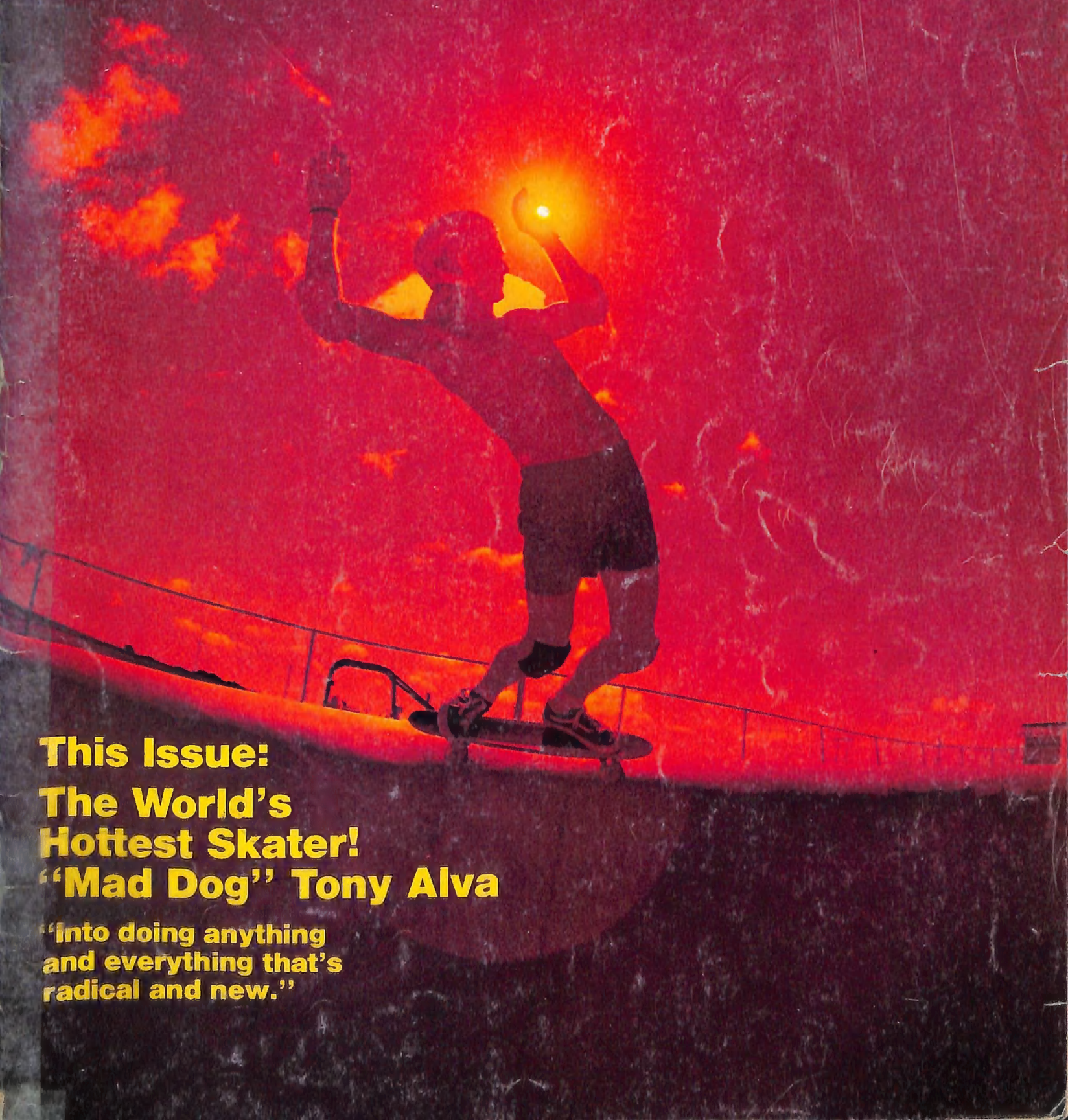


A SURFER PUBLICATION

CDC 00142

SkateBoarder

FEBRUARY 1977 VOL. 3, NO. 3 \$1.25



**This Issue:
The World's
Hottest Skater!
"Mad Dog" Tony Alva**

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and everything that's
radical and new."**



Photo by Warren Bolster

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Above: Rodney Frankengerger at the Beach Boys Concert, Anaheim Stadium July 3, 1976

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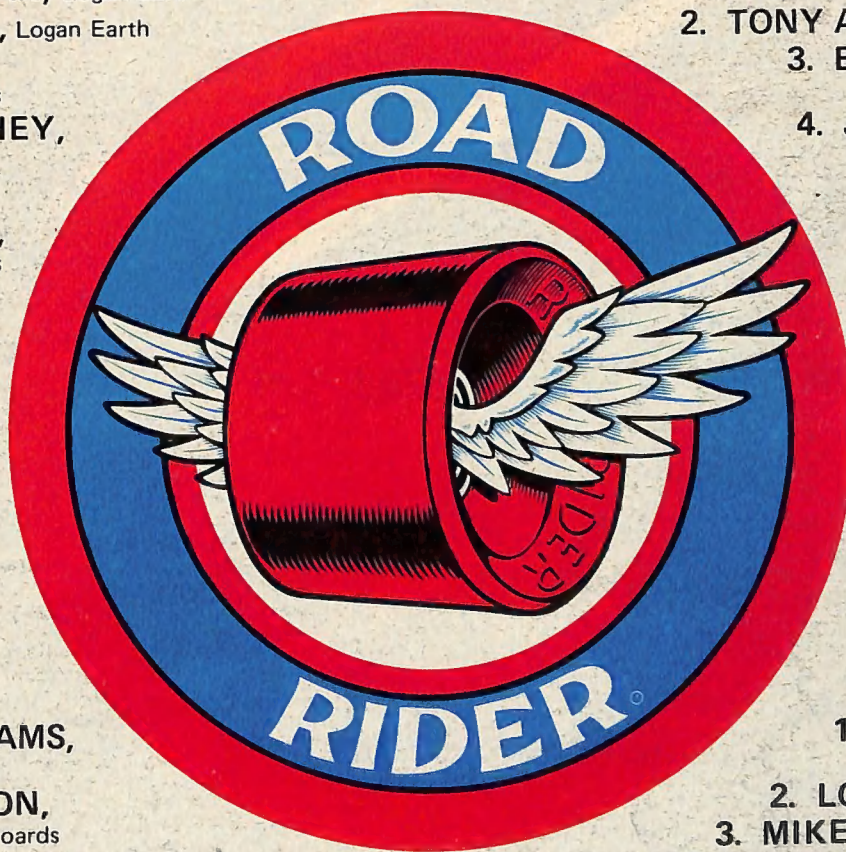
The winners on this page used Road Rider Wheels

FREESTYLE AND BOWL

1. BRUCE LOGAN, Logan Earth
2. TONY ALVA, Logan Earth
3. MIKE WEED,
Hobie Skateboards
4. STEVE CATHEY,
G & S Fiberflex
5. SKITCH
HITCHCOCK,
Hobie Skateboards

SLALOM

1. HENRY HESTER, G & S
2. TONY ALVA, Logan Earth
3. BOBBY PIERCY,
Brewer Skateboards
4. JOHN HUTSON,
Santa Cruz
5. BOB
SKOLDBERG
Hobie



DOWN HILL SPEED

1. MIKE WILLIAMS,
HPG Gullwing
2. JOHN HUTSON,
Santa Cruz Skateboards
3. BOB SKOLDBERG, Hobie
4. TONY ALVA, Logan Earth Ski
5. BOBBY PIERCY, Brewer

OVER ALL WINNERS

1. TONY ALVA,
Logan Earth Ski
2. LOGAN, Logan Earth
3. MIKE WILLIAMS, HPG
4. JOHN HUTSON, Santa Cruz
5. HENRY HESTER, G & S

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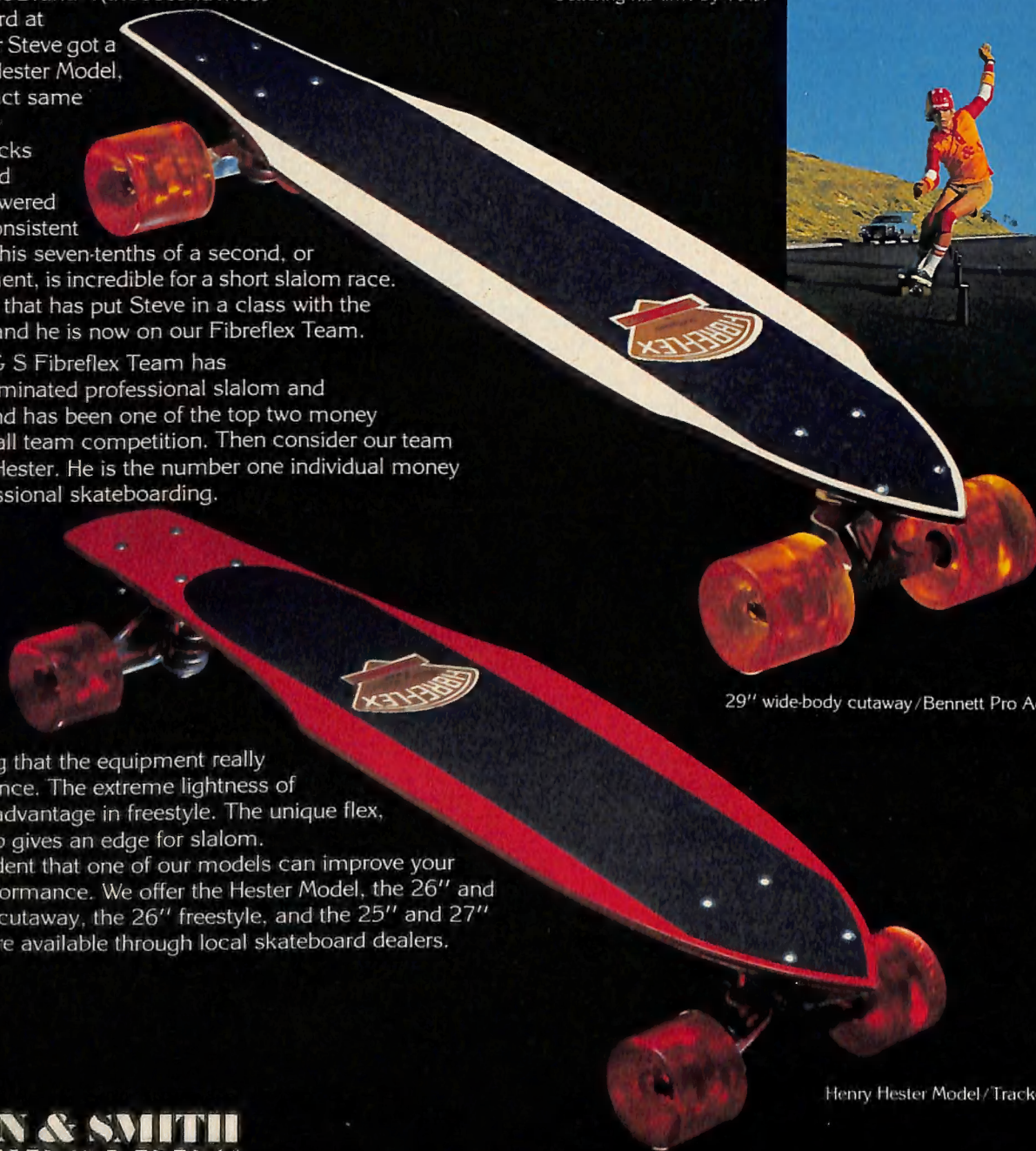
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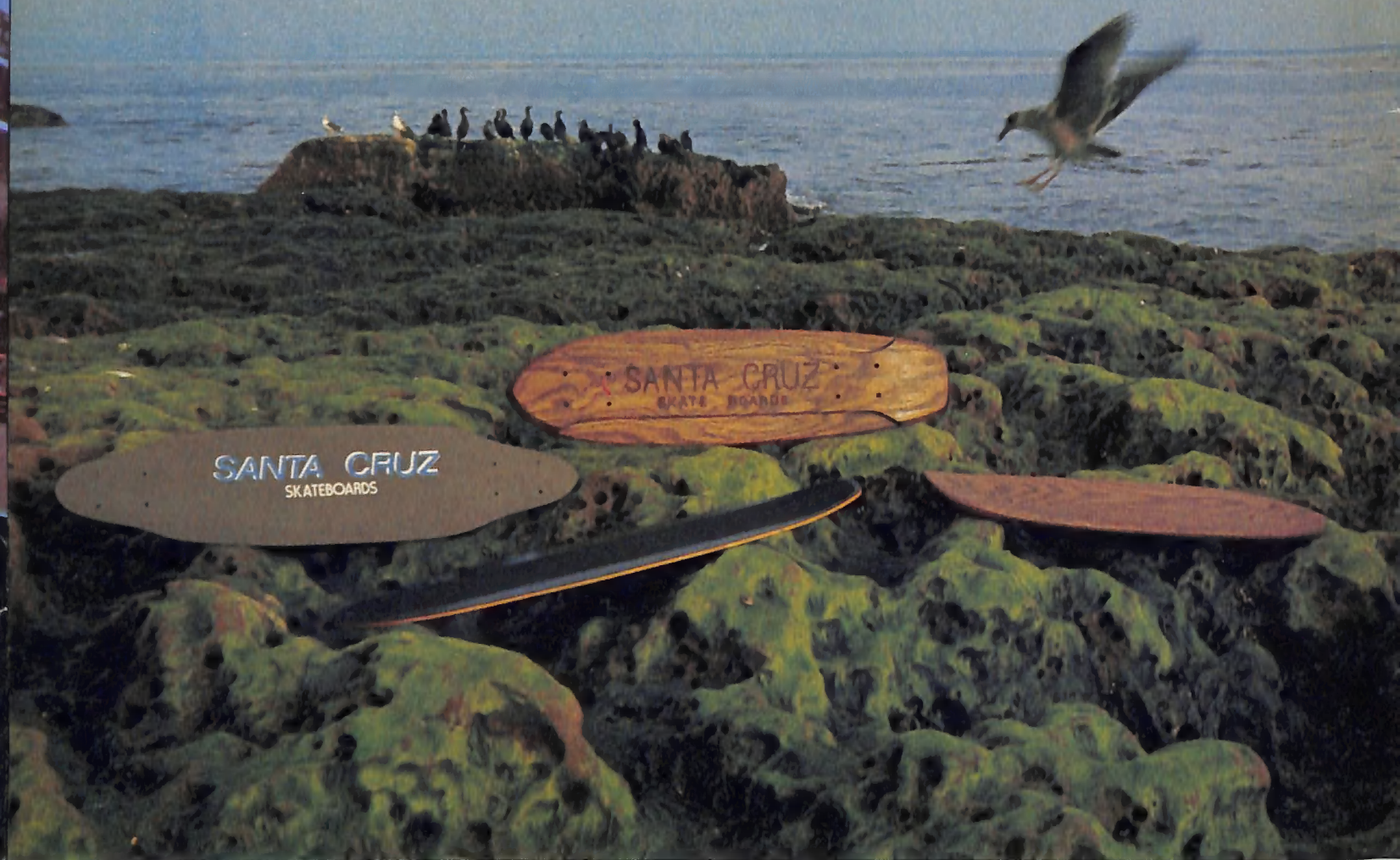
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CONTENTS PHOTO: "Upper Westside's Finest," take II. Photo: Anthony Edgeworth.
ON THE COVER: Stacy Peralta's full warp speed arch a la Sol.

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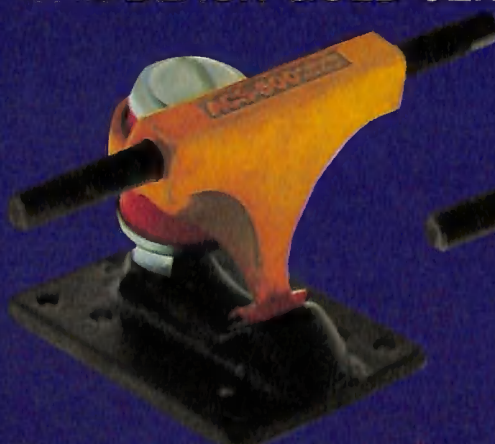


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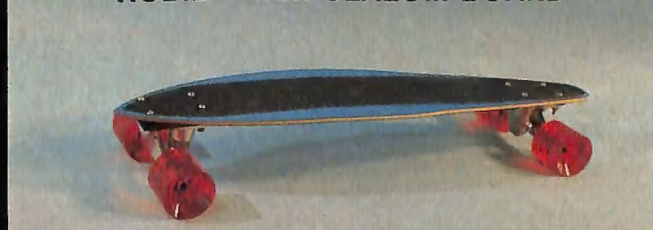
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SKATE MASCOTS?

To all the new skateboard teams or recent teams who need women skateboarders or skate mascots, we would be honored to join. We are from Southern California, and have been skateboarding for two years or so. If any of you skate riders know of anyone who needs us gals, we'd be much obliged. Lisa, Kelly, Jackie, Butryn, Mission Viejo, California

I just got back from the World Skateboard Championships in Long Beach, and just have to say that I'd never really seen freestyle skatin' until the ladies got out there and did their routines. They make a hard sport look so easy, and put a smooth gracefulness in it that no male competitor could ever hope to achieve. I'm not saying they do better than us, but they do have their own beautiful style that is every bit as good as the guys'. But how come so few ladies compete? Let's see a lot more at the next big meet.

An Impressed Boarder Who Wants To See More!

GETTING WARM

While reading SKATEBOARDER Magazine, I began to realize that you only cover America and sometimes Australia in any detail. But what about us over here in England, especially London? I admit we have not yet got to the stage of mass boarding that you have in the States, but things around here are beginning to get warm. In a few years, you had better watch out. I think interest started mainly from the film "Skater Dater" that was on with "Rollerball" over here a year or so ago. Since then, shops have started selling good stuff. It has been on radio and TV, plans are being made for a skate park in London, and there have even been attempts to stop skateboarding in

England, according to a news bulletin, but no chance!

English Boarder

Just wanted to let y'all know what's going on east of you. I'm presently in Italy, Naples to be exact, and most people over here never saw a skateboard till mine. I took it ashore with me, and found some of the best skating I've ever had. Well, I drew a crowd, so I whipped out on the 360's, and when I was through, people threw money my way. I taught a couple of the local kids to ride. They seem to love it as much as me!

K.C.F., Uncle Sam's Canoe Club

HUSBAND-WIFE TEAM

I have read with great interest the letter from Mike Allen in Baltimore (Vol. 3, No. 1). Although I am not 55 (I am 36), my wife and I also enjoy skateboarding. We would like to see more events, and when we get better to participate in some. As a sideline for some of the mothers of skateboarders, my wife lost two dress sizes in the first month—size 14 down to size 10, and sometimes she has to buy a size 8!

Dr. Lee Michelson, Long Beach, California

ALIVE AND SERIOUS

In your last issue, there was a fellow who wrote that he didn't understand some of the lingo used in the magazine, and asked to have some of it explained. Well great, but why did he have to drag the northerners into the subject? Northern California is alive and serious about skateboarding! Skateboarding is established up here, with many hot riders and excellent teams like Alotaflex, Spacecraft, Maharajah and Skateboards Unlimited. We hold frequent contests, and even have a Northern California Skateboard Association. The only problem up north is that the soil is different than down south, and because of this, different types of drainage facilities are used than down south, most of which are unrideable. The alternative for us is skate parks, and we aren't going to have to wait long because they are on the way.

A Northerner

NEW FACES

I have been skateboarding on and off (mostly on) now for almost ten years, and get off on your magazine a lot. But quite frankly, I am getting tired of seeing the same skaters every time I pick up a new SKATEBOARDER. Don't get me wrong; all of them are hot! I have skated with quite a few of them. But what happened to the other hot skaters I used to see in the pages of SKATEBOARDER? And what also of the hot locals around? Let's see some new hot skaters, 'cause we all know there are a lot of them about.

Steve Car, Long Beach, California

LONGBOARDS

Why don't you do an article with photos

on longboards (33" and over)? You could show them in pools, on banks and at the skate parks. Tom Sims really blows my mind, and longboards are the best. David Cox, Galveston, Texas

OCEAN CITY TRIBUTE

This summer I had the great fortune of living about a 20-minute drive from Ocean City, Maryland. The skate park there is so hot it kept me stoked for the whole time. While I was there, I met Ty Page, Chris Chaput, and Brian Beardsley, and watched them rip the bowl. It's fantastic to see a city take the time to give the sport a chance to grow. I applaud Ocean City for that chance. Scott Carney, Carmel, Indiana

AMAZING AND/OR IMPOSSIBLE

Today I was at the Kodak building in New York. While looking at the photo contributions of a recent competition, I noticed a picture of Waldo Autry at the Pipeline (this was not a skateboard photography contest). Anyway, the picture had been mounted on the wall sideways by accident. At first I thought that the judges of the contest either considered the amazing impossible, or never gave the true perspective any consideration. But because there is graffiti on the Pipeline showing that Waldo is up on the vertical wall, the judges did think the amazing impossible. Little do they know of the radical skateboarding of today!

John Engel, New York, New York

We've seen Waldo in person at the Pipe—and we're still not sure it's possible . . . Ed.



The Amazing and/or Impossible Waldo.

NO DOUBT ABOUT IT...

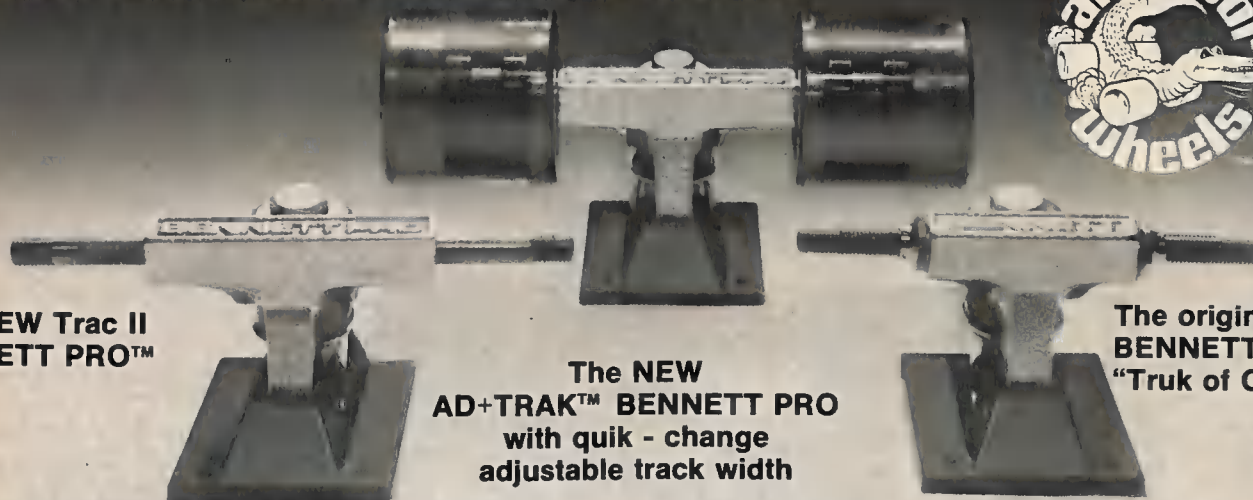
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FILM REVIEWS

FREEWHEELING DOCUDRAMA

Logically, any entertainment film which is directed toward too wide an age group, and/or level of sophistication, will have difficulty entertaining anybody at all. This thought is particularly applicable to the skate film, where there is so much new information of varying complexities to convey, and so many possible formats available, as indicated by the hip documentary-oriented *Five Summer Stories* skate sequence and the simple story-oriented *Skater Dater*.

Filmmaker Scott Dittrich dealt with this type of situation back in 1972 when he put together his well-received, midstream surf film, *Fluid Drive*. Now, in his second major cinematographic effort, the long-awaited skateboarding feature, *FREEWHEELIN'*, Scott goes after a much bigger audience, which includes skaters and a wide range of non-skaters—and generally succeeds. Through an often compelling combination of storyline and documentary, Scott finds a vehicle capable of communicating on many levels; a statement about skateboarding with the potential to send the previously unenlightened out to buy their own boards and to point many a casual skater in the path of featured professional Stacy Peralta, or luminous cameo star Russ Howell.

After a private screening of *Freewheelin'*, Dave MacIntyre of G & S readily referred to it as "the *Endless Summer* of skateboarding" and the analogy is well taken. However, more accurately, Scott has produced a functional cross between a *Skater Dater*, boy-girl-skateboarding theme variation and a "you are there" docudrama.

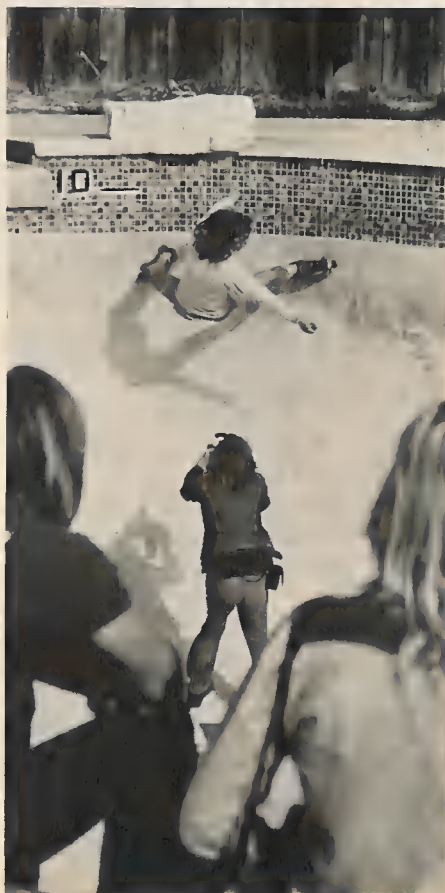
Non-skateboarder Camille, the story's narrator, having previously developed a close friendship with aspiring professional skater Stacy Peralta, relates her relationship with Stacy and with the sport. She wanders through the recent past, speaks of personal experience and stories she's "only heard about from Stacy," and introduces sequences where the characters speak *directly* to the camera. At times, the story breaks into a diary of a skate film, adding still another level of reality to the film.

Yet, despite a much looser storyline than *Skater Dater* (which is less than a fourth as long), it is easy to get involved in *Freewheelin'*, principally by getting involved in the individual sequences. The basically complimentary music switches from flowing to dynamic when the spotlight lands on sideskater Kenny Means in fast cuts at Brea and elsewhere. Further on, Russ Howell performs and personally narrates a demonstration of the tai chi influenced style of skateboarding which originally helped bring him to prominence. Appropriately set to sitar music, the sequence is nothing short of classic, and shall remain a timeless tribute to this fine skater.

Of course, *Freewheelin'* may not appeal to the hardest of the hardcore skate enthusiasts, as the camera sometimes

dwells on personalities over skating technique (for example, focusing in on facial expressions, rather than foot placement, in the slow-motion pool riding sequence). Other possible disappointments occur when Camille breaks character, using technical or poetic/philosophical language to discuss the goings-on.

But the film does have enough stoking action to please the average skater, and enough touching moments to lend credibility to the story. In essence, *Freewheelin'* breaks new ground, giving skaters and the general public a unique and entertaining view of



Pat Darin filming Kenny Means for *Free Wheelin'*.

some of the people, places and styles of a young, freewheeling sport.

MULTISPORT MISS

While Western man continues to opt for nontraditional lifestyles, his perspective on sports evolves as well. In many geographic areas, young athletes are as likely to be into skateboarding, surfing, skiing or hang gliding as baseball or soccer. Evidence of this growing trend is easily available, but most recently in the media, with word of *Rolling Stone's* upcoming counterculture sports magazine, *Outside*, and the release of a new feature film produced by Paul Rapp and Richard Rosenthal entitled, *GO FOR IT*.

In good part filmed by Hal Jepson, a surf filmmaker since 1969 (*Cosmic Children*, *A Sea for Yourself*, *Super Session*), *Go For It* attempts a "high-energy freedom trip" through the worlds of surfing, skating, snow skiing, hang gliding, etc. (in descending order of respective amounts of footage);

however, regrettably, gets lost too often along the way. Although it can be futile breaking down what is in one sense a mood or vibe film into its various elements—rather than examining it as a complete whole—this film merits such examination, as it so often deviates from and works against the "go for it" theme, that any intended total effect is destroyed or, at least, significantly reduced by film's end.

At the heart of the problem is not the quality of Jepson's footage, although he may be faulted for lifting much from *Super Session* and not providing quite enough action shots (i.e., too many sometimes aesthetic female portraits and not enough thrills). Rather, it is in the narration and sequence structure—which can make or break a documentary of any kind—that the film falls short.

In a voice that would probably be better suited to a high school science film, the narrator early on sets up the premise: The "earth spins" begetting "constant motion" begetting those who will explore the "natural process . . . daring to accept the consequences of this challenge." "Why?" he asks. Larry Bertleman, noted surfer/skater quoted in voice-over throughout the film, answers: "I just like it," and "You blow everybody's mind if you do." Despite the trite intro (granted, it's hard to address both the athlete and the nonathlete without speaking down to one, or over the head of the other), fair enough so far.

But in continuing, the narrator retains his detached formality with the subject matter, sometimes providing, at best, functional remarks, though often embarrassing ones. He detracts from a close-up, silently intense mountain climbing sequence with, "The only competition in mountain climbing is with the mountain itself." And opening a sequence of Malibu wipeouts and collisions, he offers: "When there's bad karma in the air, no one's safe!"

The basic editing, on the other hand, likewise suffers because of its intimate relationship with the dialogue. Yet, more of a problem here is the illogical juxtaposition of sequences, with mere flashes of skiing and rafting inserted between sometimes unnecessarily long surf and skating spots. Handled differently, the short sequences could have served as a reoccurring montage, showing relationships of flow and individuality common to most of the featured sports. Instead, much of the editorial direction gives the distinct appearance of a last minute salvage job.

For those who aren't to be driven away by reviews and word of mouth, look forward to at least a handful of noteworthy moments, among them: an unusual angle on flying the notorious Point Fermin, from a hang glider-mounted camera; an insight into Tony Alva's highly regarded approach to pool riding; a relatively recent sequence of remarkable surfer Shaun Tomson in medium-size Hawaiian juice; and a good mini-documentary on the 1976 Ventura Skateboard Contest. There's certainly enough there for a red-hot short subject. Even so, sometimes it's advisable *not* to go for it!—B.G.



Russ Gosnell



Conrad Miyoshi



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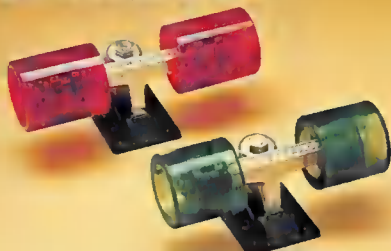
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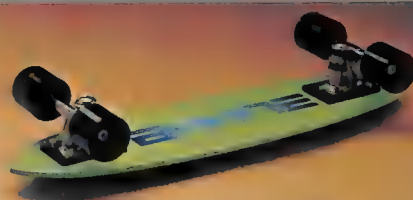
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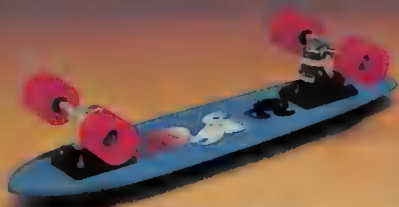
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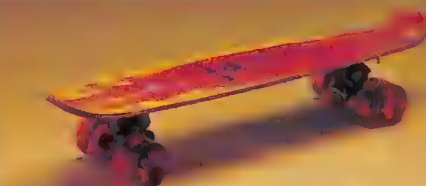
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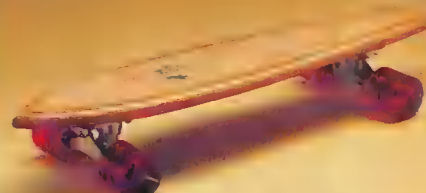
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SRA

The Pro/Am Skateboard Racing Association and the Pacific Skateboard Association held the 1976 (2nd Annual) Hang Ten World Pro Skateboard Championships at the Carlsbad Skatepark on September 18/19, 1976. The event was jointly sanctioned and endorsed by the two associations, and we would like to thank the Pacific Skateboard Association for their tremendous support. A very special note of thanks and appreciation goes to Bill Gabriel and Sue Hickman of Hang Ten for their support and sponsorship of the event. ABC Wide World of Sports filmed the event for national television viewing (keep an eye on your T.V. Guide for the airing date). We would like to thank all the staff and crew of ABC for the great job they did and for the invaluable exposure they are giving the sport; and John O'Malley and Jack Graham of the Carlsbad Skatepark for the "Skateboard Utopia" they created.

The World Championships were a big success and an exciting event, with the top pro skaters in the world taking part. In the Team Competition on Saturday, one of the most exciting events was the cross-country relay held in the bowls area. A unique course set by Curtis Hesselgrave was designed to utilize and show the best of the skaters' abilities and skills. Six teams competed in the Team Competition with Santa Cruz taking first place in the overall standings.

Sunday's Individual World Titles were equally exciting. The top 16 men and 8 women pros competed for hundreds of dollars in prize money and for the World Titles. What a treat it was having all these top skaters in one place to demonstrate their skills and extraordinary skating abilities.

The first event of the day was the head-to-head dual slalom. Big H, (Henry Hester) skating for G&S Fibreflex, took first place, retaining his title for the second year in a row. "Mad Dog" (Tony) Alva, skating for Logan Earth Ski, took second place. This was really an exciting final, with Henry and Tony racing for that first place. Bob Piercy, skating for Brewer, took third, and had the fastest time of the day (6.246) in the first advance, moving him into the semi-finals. Bob is an expert skier, and his skill in this sport has helped him to be one of the top slalom skaters in the world today. The women's division of the dual slalom put Kim Cespedes, skating for Hobie, in first place; Ellen Oneal, G&S Fibreflex, in second; and Laura Thornhill, Logan Earth Ski, in third. These girls proved once again that skateboarding is not just a man's sport.

As we moved to the next event, Papa Doo Run Run entertained the crowd with memorable songs like "Sidewalk Surfing" and "California Girls."

The next event was the two-part freestyle

(bowls and flat surface). Each skater's routine was choreographed to their choice of music. The bowls division was first, with outstanding performances from all the skaters. A dynamic routine by Gregg Weaver, Hobie, got him a standing ovation from the spectators and skaters as well. The flat-surface routines were skillfully executed by all contestants. Chris Chaput performed an excellent routine, demonstrating his finely tuned control and gymnastic skills. In the Women's Division, Ellen Oneal was in top form, doing a beautiful routine that exhibited control, agility, skill and full "California Girl" charm.

The scores from the two divisions were added together to determine the winners. The judges had quite a time deciding the winners for this event! Bruce Logan, of Logan Earth Ski, took first place, retaining his title for the second year in a row. Bruce's bowl routine was one of the finest of the day. Bruce executed a near-flawless flat-surface routine, showing us what 15 years of skating can develop. Bruce uses no props in his routines and only one skateboard. His concentration and skill can be clearly seen when watching this man perform. He is one of the original "Fathers" of freestyle skating. Tony Alva took second place and Mike Weed, skating for Hobie, took third. Mike clearly reflects his outstanding surfing ability in his skating, exhibiting his keen sense of balance, skill, control and a highly polished routine.

Laura Thornhill took first place in the women's division of the freestyle. Kathy Bomeister, of Logan Earth Ski, took second as a result of her fine performances; and Robin Logan, of Logan Earth Ski, took third. Robin is a member of the "First Family" of skateboarding, and it's plain to see how her brothers' abilities have influenced her, for Robin is a fine skater and a great sportswoman.

The last event of the day was the downhill, run on the new downhill speed run. Mike Williams, skating for Turner/HPG, took first place with a winning time of 11.488 seconds; John Hutson, of Santa Cruz Skateboards, took second with a time of 11.611 seconds; and Bob Skoldberg, of Hobie, took third place with a time of 11.855 seconds.

The overall male World Champion Title was won by Tony Alva, of Logan Earth Ski, showing fine, aggressive performances in each event in his full "Mad Dog" style. The female World Champion Title was won by Laura Thornhill, of Logan Earth Ski; and she well deserved it. Laura has the control, ability, skill and style of a real pro, and is truly one of the top skateboarders in the world today.

We would like to thank all the skaters who participated in this event, without whose support it would not have been possible.

The Pro/AM SRA proposes to do five amateur and five pro competitions in the next year. We are looking for adequate recreational facilities at which to hold these competitions that are good proving grounds for the skaters' abilities, and around which

we can set up a point system that will be a valid criterion for the major championships at the end of the year. Any information on such facilities or sponsors should be directed to the Pro/Am Skateboard Racing Association, P.O. Box 578, Dana Point, CA 92629. TOM PADACA/JEAN MARKELL

PSAA

The Professional Skateboard Association of America has been formed to fill a large void in professional skateboarding. The PSAA can and will produce competitions of major importance throughout the United States and Canada.

We also intend to upgrade the professional skater to the status of other professional athletes.

The PSAA was originally started to produce the LONG BEACH WORLD CHAMPIONSHIPS. Because of the overwhelming success of that contest, we saw the need for a professional organization like ours to devote full time to the needs of professional skaters and professional competitions.

Although the PSAA has only been active for the last six months, we offer the following achievements as proof that we have much to offer the future of skateboarding—

- Institution of standardized professional rules and mandatory freestyle compulsories, freestyle routines to music, and uniforms to upgrade the image of the sport of skateboarding and the athletes.
- Ability and experience to attract the public to the sport of skateboarding, which is the first step toward elevating skateboarding into a major spectator sport. 12,500 attended the Long Beach World Championships and over 200,000 people saw skateboarding exhibitions produced by the PSAA.
- Delivery of the best-run, as well as attended, contest in skateboarding history, due to an overwhelming amount of favorable media coverage from television, radio and the press.
- Distribution of \$20,000 in prize monies, more than all the other monies offered by all the other associations combined to date.

The Professional Skateboard Association of America recognizes the fact that other associations exist and serve a useful purpose. We would like to take this time to thank the United States Skateboard Association and the Pacific Skateboard Association for their cooperation in helping us produce the "Super Bowl" of skateboarding, the California Free Former World Professional Skateboard Championships.

Starting in January 1977, we will open membership to all skaters and manufacturers who believe, like us, that skateboarding is here to stay; but more importantly, that it should soon take its place among other major sports not only in this nation, or even this hemisphere, but throughout the world. DON E. BRANKER
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THE CENTER

by Curtis Hesselgrave

INTRO

The previous article on relaxation, this one, and the next two articles are based on principles of coordination of mind and body, developed by a man named Koichi Tohei. Mr. Tohei is Japanese, and a 10th degree Black Belt in Aikido, the newest (about 50 years old) of the Japanese martial arts. He is also founder of the Ki Society International. The Ki Society is located in many major cities in the United States, especially on the West Coast, and has classes available in the fundamentals of coordination of mind and body. They are available through the telephone directory.

THE CENTER

Your body has a center of gravity. So what? Well, you would find it pretty strange to move around if it didn't. When your center moves, all of you moves. That's a pretty simple statement to make, and pretty logical too. But the difference between your moving and not knowing about your center, and knowing about it, makes a world of difference.

First off, your center is located about two-inches below your navel, and about an inch in. It's slightly different on everybody because body types vary. You can find yours by standing with both feet flat on the ground, arms loosely at your sides, and bouncing your body loosely up and down about five times, using your knees to bounce you (get used to using your knees to move your body mass). If you do this relaxed, you will feel like you are settling down to your hip area, since your center is in the middle of your hips—you have now found your center of gravity.

Now what does all this have to do with skateboarding and safety? Just

this; if you begin to consciously move from your center (hips), all your movement will become: (1) easier, (2) more efficient, (3) more controlled, (4) more stable. Why? Because if your center moves, your whole body moves.

Let's take, for example, the simplest of turns: frontside and backside, right and left turns. Whether you stand surf style, one foot forward and one foot back, or ski style, both feet together, parallel, if you want to turn right or left, you are going to be moving your center (hips) in the direction of the turn. The best way to see this for yourself is to simply watch yourself as you skate. You will feel yourself move your hips to do things. It doesn't matter what it is you are doing. If you notice, you will feel your hips moving. Now they may not feel like they're moving very much, and it might not seem to be nearly as effective as what your arms are doing, but remember, if your hips move one inch, the whole mass of your body moves one inch, and that has a large effect on what happens.

OK, how can we take these ideas and make them functional for skating? First, begin by noticing that your body moves from the center. Begin to relax, as we talked about in the last issue. When you relax, it is easier to find the feeling of where your body moves from. Second, now that you can feel your center (hips) moving to move all



of you, begin to do it on purpose. Get yourself to skate, thinking of moving your hips to get things going. This works for everything, from beginning turns to advanced freestyle and downhill. For example, when performing simple turns down a hill, when you turn backside, it feels like you are sitting down. What you're doing is moving your hips (center) to the rear and bending your knees (lowering your center). When you turn frontside, it is not quite as evident because your upper body leans out a bit more, so that it seems that you are turning from your shoulders; but if the

center doesn't also move, you won't turn. You can try this for yourself by riding along and bending at the waist. Keep your hips over the board. You'll find that you don't turn very much, if at all. So what this means is that more than just your upper body is doing the turning.



Author Curtis Hesselgrave leaning into a high-speed giant slalom run. "When you turn frontside, it (the moving center) is not quite as evident, because your upper body leans out a bit more so that it seems that you are turning from your shoulders; but if the center doesn't also move, you won't turn."

All the top skaters will tell you that for maximum performance, you must keep your weight over your board. This not only increases performance, but also lessens the chance of spinning out. Your center of gravity is just that—it is the center of mass, or weight, of the body. If you watch a good slalom racer, you will notice that his middle goes as straight down the hill as possible, and his legs and board go out and around the cones. His center is taking the fastest line down the hill, and that's what makes him fast.

When doing kick turns, notice that you have to move your hips to get the board to turn; if you don't move them, the board won't turn sideways, it will just go up and down. Even just getting the front wheels off the ground in a kick turn, you have to move your center over the back trucks or it becomes super difficult.

So you can see from these examples, and also from your own skating, that movement of the center is the main thing that is going on. All the other movements of your body start from your center. This plays a big part in safety because you are more in control of your motion when you know where it starts from. The more in control you are—the safer your skating will be.



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SKATEBOARDER TIPS

"HARVEY AND GO-CAT"

by Henry Hester

This is a story of two world-class professional slalom racers; one made good, and the other, although being invited to all the races, practicing constantly, and using all of the latest equipment, didn't. We'll name our fictional characters Harvey and Go-Cat. Harvey and Go-Cat raced together all of the time, and both were equally fast. Both used the same stance, the same board, but one thing they didn't share was the same attitude. You see, this is also a story about attitude. Harvey found out that the key to speed and success was the right attitude.

Harvey, in his younger days, had been beaten badly in just about every sport he attempted; swimming, football, and motorcycle racing, to name a few. He knew that he had the physical ability, but there was something that the winners had that he didn't. They seemed to possess an attitude—an attitude of winning. They were thinkers. So Harvey's next sport was skateboard racing, and this attitude was the thing he would work on the most.

Quickly back to Go-Cat. Go-Cat had *amazing* talent. He could ride all types of slalom courses; long, short, wide and narrow. He had the push start, the quick pump, the fast finish. He had all these things. He lacked only two things—positive attitude and trophies. We all know that trophies come with winning, but what we don't know is that winning comes with positive attitude. Hank Kashiwa's coach called it "fire and determination." Hank is a top pro ski racer.

What is all this mumbo jumbo about attitude? What is attitude? Where do you get it? What does it feel like?

Positive attitude is pretty much positive thought. While racing on a

skateboard, let's say you're thinking about certain cones, your hand position, where your feet are on your board—all of this breaks away from the basic. The basic is that you are moving from point A to point B. You aren't just trying to make it around the hard cone in the middle of the course. What you are doing is projecting yourself, as a whole (not that arm or this leg), from the start to the finish.



"Harvey called it the 'moving-head theory,' and it worked." Author Henry Hester, lacking neither the positive attitude nor the trophies, enjoying an abstract illustration of what "Vulcan Mind Transfer" can do for you. Photo: Bolster.

"Wait," says Go-Cat, "how can you make the course if you're not thinking about each cone?"

"Ahhh, good question," said our friend Harvey. "All of that is taken care of in practice."

You see, Harvey didn't use his "Vulcan mind transfer" during practice. He was too busy learning the course, learning the physical outlay of the ground, and learning his equipment. He wanted to know exactly what the course was going to do. But when the real racing started, it was a different story. He thought of only one thing—projecting himself forward—reaching out with his mind, conscious of his head and mind moving, moving faster and faster. Harvey called it the "moving-head theory," and it worked. Harvey found that he could beat guys like Go-Cat who were really faster than he was.

Harvey thought to himself—maybe I'm going overboard. Maybe this mind transfer stuff is all hogwash. Maybe I'm just real fast and that's it. But then Harvey looked back on all the contests—Sydney, Paris, and the one in St. Louis, all of these were won by only thousandths of seconds. Maybe, he thought, just maybe positive attitude and the moving-head theory were the refined secrets to his success.



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Tony

Congratulations to Tony Alva, Laura Thornhill, and Bruce Logan for winning the 2nd Annual Hang Ten Contest. Laura and Tony winning overall World Titles. Tony placing 2nd in freestyle, 2nd in slalom. Laura placed 1st in freestyle and 3rd in slalom, and for the 2nd year in a row, Bruce won the freestyle title, and 2nd overall, and **THEY DID IT ON LOGAN BOARDS.**

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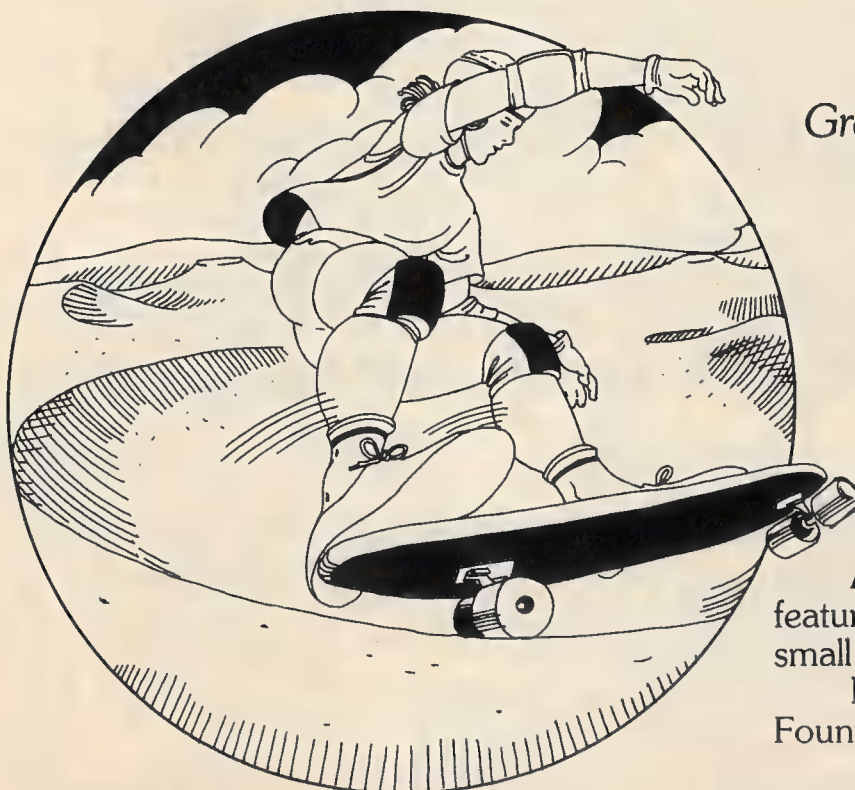
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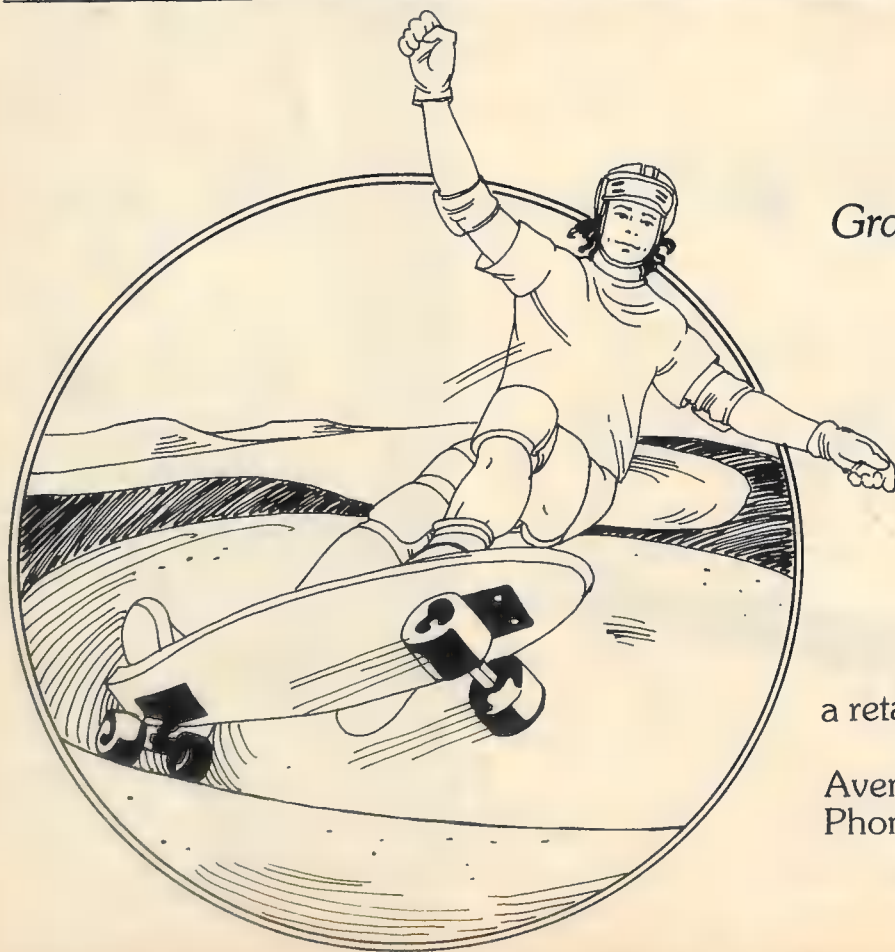
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Photos by C. R. Stecyk III

SKATEBOARDER INTERVIEW:

TONY ALVA

by John Smythe



Six years to the day after Jimi Hendrix died, Tony Alva won the World Professional overall title. Two weeks before that, he had set the new world record in the barrel jump. These victories were no surprise to his friends and followers, but still proved a few things to a lot of people. The prototypical Z-boy, the self-styled skater with the Dogtown dreadlocks had commandingly stepped to the forefront of the organized skate scene. It was more than a personal victory; however, it was the public verification of a variant style or approach to skating. The Mr. Electric, Mr. Man of the Moment, Mr. Radical of the Press, known on the streets where he lived as Mad Dog, had brought home the bacon. With his victories, Tony had, in effect, become the man of the MOVEMENT. Alva views this interview as a way to speak his piece. What he has

to say will no doubt upset some, but he knows if he doesn't say it, no one else will.

Tony Alva is the one skater today with the across-the-board appeal to surpass the boundaries of the skateboard sport/art. He skates with friends like Craig Chaquico of the Jefferson Starship; his boards are autographed by Ted Nugent; and Marley figures the skate rastaman to be natty dread incarnate. He has been interviewed on ABC-TV's Wide World of Sports, sounded by Rolling Stone, and featured in the National Enquirer. This interview was compiled from ten hours of magnetic tape, completed under the most hazardous of conditions.

Keep in mind that the names have been changed to protect the guilty, as well as the innocent. So he's mad as a dog; what's YOUR story?

How old are you?

Nineteen.

Where were you born?

Santa Monica . . . (laughing) Dog Town.

How long have you been skating?

Since I was 9 or 10. In those days, I was into just skating around and having fun. I really started getting into the more advanced phases in about '68 or '69 when I was surfing for the Santa Monica Hobie-Blue Cheer shop. At that time, I began skating with some of the people who rode for them like Trafton, Torger, Piccolo, Bearer and Davey Hilton. I learned a lot from those guys, especially Hilton. At Revere, he was pulling off full-out drag-foot slides and 1½'s on the bank, with clay wheels. He was fast and really smooth. All of them were excellent skaters and hot surfers. They weren't just good for the time either, their skating still holds up today.

Your style differs markedly from these older skaters. When did you develop your current approach?

I was hanging out with Jay Adams, who is like my younger brother. He's always been a radical little rat. When he was 8, he was already into surfing at places like Malibu and Pitas Point. We both had these super-hyperactive personalities, and so we always had to be doing something, and that "something" was usually causing trouble, being rowdy, surfing and skating. Jay was always a good skater, and I passed on what I learned from the Hobie Team to him. Gradually we both evolved into kind of a mutual style. At that time, we were to such an extreme in our skating that we didn't do any flat freestyle tricks at all. We'd ride the banks, get low and turn over like we were surfing . . . totally into the Bertleman style. All of the people we hung with were into the same surf-skate approach, and we all surfed Jeff Ho's sticks out of the Zephyr shop. Jeff, Skip Engblom and Jay's dad, Kent Sherwood, designed a low-center-of-gravity flex board to go along with the new style of skating. The Z-boys happened through all of that. There wasn't a tryout for the skate team or anything like that; you were only on the team if you belonged. We were all friends, into the same kind of skating, and that was the basis of the whole trip. It just sort of set itself up, and Jeff and Skip backed us. It was a total skate trip . . . no bullshit tricks. People are just now starting to flash on how heavy it all was.

How do you feel that your local

style relates to those of other areas?

A couple of years ago, our style was totally different. A lot of people didn't really understand it, but there is much more acceptance now. They were into specialist trips; you know, the slalom boys were from one place, the flatlanders from somewhere else, and on and on, but we had the all-around approach. As others began turning on to banks, they got hip to our trip.

What it comes down to is that in riding banks and pools, we're at least 15 years ahead of everyone else just because of the area we come from. The people before us put in eight years of bank riding, and we've all personally put in another eight. Experience counts; some other people now do a good imitation of our trip, but that's all it is, an imitation. Followers can never be leaders. Our style is continually advancing. We are different from those who came before, and the younger guys are already different from us. The younger guys are so radical . . . they're continually bringing out the new, new moves. Look at Baby Paul, he's the youngest, and he's as good as anyone.

Do you guys think that you are better than other people?

Sure, in pools and banks, we **KNOW** it. I can say that outright.

What is your favorite form of skating?

Pools, by far. That's where the heavy sensations are. When you skate them right and just full-on attack them . . . really hitting and releasing the lines . . . it's like flying. The weightless phases are really intense. Adults look at an empty pool and all they see is cement,

"Whenever you step into a pool, it's a total competitive atmosphere."

but kids realize the fun aspect. An empty pool is useless to an adult because it has no water. We are just into using what is there; I mean, we didn't empty them in the first place. People keep kids out of the pools 'cause they just don't comprehend what it's all about. All they know is their paranoia over insurance and the legal crap, while all the kids are into is just skating and having fun. They look at us and think we are crazy, but look at them—they have these empty bowls, and can't think of anything to do with them except swim. You show any skater a good empty pool, and he's



"I just skate and don't talk bullshit."

gonna ride it no matter what . . . he's got to. The other big problem is the kooks . . . they come and try to skate like us, and they get hurt 'cause they can't. People should never go for anything they don't have the basic ability to pull off. I've ridden a lot of pools, and I know how to fall. I've never broken any bones skating. A good pool rider knows when to bail. Look at Biniak, he's as radical as anyone, but he knows when to call it off; he's not stupid . . . why get hurt? But these kooks show up and try to follow our lines; they can't, and they eat it. I don't like to see anyone get hurt. Besides it's the kooks who bust the spots. This one guy shows up with his friends at one of our spots and breaks his arm. It's no big thing; the guy could still walk, but he doesn't . . . he has his friends go call an ambulance. So we're yelling at this pussy . . . "come on, we will carry you out, be cool . . . you're OK; don't sweat it," but no, he's laying on the ground crying. "don't touch me; I don't want to be moved; it might be serious." So the cops and the ambulance come and take the guy home to his mommy, and the next day the spot is totally busted . . . destroyed. Now this was serious—just because this punk didn't take care of himself, we lose another good spot. Now we don't allow people who can't skate to ride our spots. We keep them out for their own good. If people can ride and have manners, that is fine; but if they can't, or don't . . . who needs them. If people can't take care of themselves, somebody



"If someone shows you something, then you KNOW he's worth listening to."

else will. Once somebody screws up your trip, it becomes your business.

Some observers have characterized you and your friends as being highly aggressive. What do you think about that?

It's true. That's what we've laid on them; it's how we taught them we are. When the boys are together, you could never find a more aggressive, arrogant, rowdy, perhaps ignorant bunch of people than me and my friends. That's just the way we are; that's the way we skateboard; that's the way we talk . . . party . . . surf . . . travel . . . you name it. We don't really get the whole group together too often though, because we usually end up getting in some kind of trouble.

Would you say this aggression helps your skating?

It is our skating.

When you guys go to an alien pool (not one of your regular spots), how do you react to the people that are there; how do you check them out?

I don't notice them; it's like they're not even there. I just skate. They can act the way that they want to . . . I just react to my friends . . . not to them, because I don't know them, and I don't want to come off to them in the wrong way.

Do you ever get into the competitive aspect in a pool—perhaps with people you have never seen before?

Whenever you step into a pool, it's a total competitive atmosphere. It's within ourselves, though. It's an unspoken sort of thing, like with Biniak, Stacy, Muir and those cats, it's a good feeling; we keep pushing each other higher and higher. But it's only between ourselves. I just skate and don't talk bullshit. I'm not into talking a bunch of trash. I just do my thing and don't say a thing. Seeing is believing. That's the way it is. If someone shows you something, then you **know** he's worth listening to. As far as other people we don't know, our attitude is, let's blow these guys away; let's just get so radical and get down so badly that these guys are going to want to split, or just sit down and watch and not get in our way.

Does that ever happen?

It happens all the time. We can go to a pool that guys have been riding for eight months, and still blow them away, because we draw lines that they've never seen before, do different things.

"Seeing is believing."

We're spontaneous and they aren't. They have to work on it and make it a pattern, while we just choose a new movement and blend in with it . . . flow with it.

Do you ever get in beefs over your attitudes?

Not usually. People who are really into skating are cool. They respect our abilities and we respect theirs. Going for it is what it's all about; everyone knows it. If some guy does a number about how he's better than me, or something . . . who cares; that doesn't bother me at all. Now if some guy starts pushing, and says like "Hey get out of my pool," that's different, then he's hassling me. If people get heavy and try to push me around, then there is gonna be some punching, but nobody's gonna beef over some petty ego thing. None of my friends would lower themselves to that level. When you are out skating, and meet other people into skating, you draw your lines, lay down your trip, and they do likewise. You test each other out, show what you know. If you dig their scene and they dig yours, then you end up friends.

Are you conscious of style when you skate?

I'm conscious of it, but not self-conscious of it. It comes natural to me through all of the years I have surfed. I adapt my surfing style into my skateboarding, 'cause in my mind, what I am doing is surfing on land.

Surfing is the basis of my technique. Surfing and skating to me are skin tight, both together.

When you draw lines in a pool or on a bank, are you thinking about the lines that you lay down? How far do you plan ahead, if at all?

I plan the first move or so, and the rest just comes naturally . . . they're all surfing lines anyway—frontside, backside, off-the-lip, cutback, etc. Sometimes I'll plan my whole move if I'm trying something over and over, but generally I draw a line, hit the first move and react off it. I forget about what I am doing, and it becomes instinctive; it doesn't matter. A different thing everytime keeps you from getting bored. In surfing, each wave is different, while in skateboarding, the surface is always the same, that's the advantage and disadvantage of it. In surfing, the constant changes keep you aware; while in skateboarding, you can hit the same move in the same place constantly. So in skating, on the one hand you can easily comprehend what's coming down; but on the other, it can become stagnant. You are the mover in skateboarding, you have the energy, you have to keep working it to keep it fresh and new.

Do you change your approach to bank riding in a contest situation?

Yes. In Carlsbad, I had a planned routine for both banked and flatland freestyle. I don't like to do that, but you have to have a set routine to win. You can't look like you're ad-libbing; you can't appear to just take things as they're coming, the judges don't dig that. You have to look planned out and well rehearsed, but keep it loose and flowing. The moves must connect and merge; a stiff, jerky coordination isn't happening. For the contest, I set up a framework of the main objectives and then worked it around the variables.

What are the basic governing factors in your approach to skating? What do you strive for?

Speed and control.

What sort of equipment do you use?

I have my old standby Torger Johnson, and I'm working with a new 30" kicktail design for all-around skating. I'm making them with a nice round plan shape, with routed wheel wells, and they are really light. They are something you can use for everything—pools, slalom, banks, speed and freestyle. It's excellent for getting vertical and cranking super-tight turns. For wheels, I'm into Road Riders, mostly 4's and 6's. I like Half

Tracks and Bennett Pros for trucks, and generally use an open-cased precision bearing.

What are your favorite spots?

The Keyhole is the best pool I've ridden. It had plenty of room to push, and had a perfectly round 13-foot bowl, good surface, lots of vertical. Bellagio is probably my favorite bank. The Skyline Pit has good steep walls, good for getting rad. Let's see . . . the Pipe was always fun. There are some other great ones, but I really can't talk about them or say where they are.

Who are your favorite skaters?

Bobby Biniak, Jay Adams, Baby Paul Cullen, Stacy Peralta, James Muir, Wentzle Ruml, Torger Johnson. For overall, I'd say Torger. For my side of town, I'd say Biniak, and for the down-south style, Brad Logan.

What are the high points of your skate career?

(Laughing) The high points? All-night sessions at the Concourse, midnight rollos at the Pipeline, and skating the Soul Bowl during the lunar eclipse.

What are the low points of your skate career?

Ripoffs. Contests in general.

Ripoffs? Do you feel that you've been exploited?

Yeah, a lot.

Does that bother you?

Yeah, that's why I did something about it. Now I've got a lawyer and an agent to back me up. Before, people took advantage of me and of a lot of

"I don't do anything for free."

other kids 'cause we didn't know any better. Times are changing; we are learning fast. If I'm the first one to do something about it, then that's going to further the sport.

Do you consider yourself a professional?

Yes, I do. Totally professional . . . thoroughly.

Why?

I don't do anything for free.

Are you making money now?

I'm starting to, and it's going to get better. I have deals going with people who I know I can trust that I'm not able to discuss quite yet.

How do you think the whole Pro thing is developing?

It's improving, but it's happening slowly. Two years ago, you got a skateboard or pair of wheels for winning a contest. Now you win money; not a lot, but enough for you to keep going for a little while

What kind of future do you envision for professional skateboarding?

In my mind, I always keep the positive image that it will become as big as say tennis or golf. Maybe not as big as football, 'cause football is a blood sport, and people dig to see that stuff. Skateboarding is a blood sport, too, but in competition you don't see any blood, 'cause skaters are such perfectionists they usually don't fall. Once they start making bigger, more demanding tracks, you'll start drawing more people. As things start to get hairy instead of lightweight and piddly, people will start to notice.

You'd push it for money?

Definitely.

How far?

As far as it's safe for me.

How far is that?

I haven't seen the limit yet. No one's yet shown me anything made for the purpose of skateboarding that would psych me from trying it and laying down my lines. I haven't seen anything that heavy yet.

How about in the wild environs?

The heaviest thing so far is the Pipe.

How far did you push it there?

As far as it would let me. I ended up jumping from the roof a lot of times . . . but still the times that I did make it, I pushed it as far as I could.

What are your feelings about contests?

I don't dig them in particular. I just enter to keep in touch with what's going on. Also, there is where the money is. Right now, if you're into making money, you've got to win the contests.

What was your favorite contest?

The La Costa Summer Contest.

What was your least favorite contest?

It would be hard to pick one out, there have been so many.

What do you think the major problems are at a contest?

Equipment malfunctions. Brain malfunctions on the part of the officials.

Do people cheat in contests?

Sure

Are the rules applied evenly in contests?

No. Some people get away with infractions of the rules. Other guys are bitches . . . little crying babies always looking for the loopholes, trying to screw the other guy and get by him. I won't mention any names here; everyone knows who they are



"I haven't seen the limit yet."

How are you treated by promoters at a major meet?

Your team sponsor usually takes care of you. The people who run the contests generally don't do much. Contestants should be treated better since we are promoting the contest just by being there. We're putting our asses on the line and not getting shit for it. The people who are putting on the contests don't have their shit together enough to make the skateboarders look like they have their shit together, and everyone loses. It's gonna be up to the people with the money to get it together with the skaters right now, or it's all gonna slip away.

Do you feel that you've been treated fairly by promoters?

No, not yet . . . they might someday.

What would you consider fair treatment?

To pay me for my talent, and not waste my time.

What sort of psychological conditions do you find among the competitors at a major meet. What are the vibes all about?

My friends and I all have very positive attitudes. We feed on the frenzy and hype each other up. I guess we tend to be a bit rowdy. The guys with the positive approach are the only ones I really know. Some of the other people are shying off, just hiding on the edges in their shells. They act like they are afraid of you.

Do you have any fear in a contest situation, fear of other



"... definitely not poofter, mate."

people?

No. I don't fear any of those people; they can't do anything to me.

Could you do anything to them?

Yes, I could do a lot to them.

Do they know it?

Yeah, I think that they do. It's not just me personally that scares them. It's more the other people I know who think the same way I do. They seem to be afraid of what we think, of what we represent.

form-fitting, stretchable, lightweight suit designed specifically for skateboarding. If other people would dress up and clean up their acts, the sport would look more pro and classy. You know, class among gruel. Right now everyone looks the same. I was just trying to set a new standard, to impress people outside of the sport, to show them it was more than just a bunch of kids skating around, to help them enjoy the skateboarder as a professional entertainer and athlete.

Are you going to continue in the specialized uniform direction?

For sure. Right now Nudies in North Hollywood is designing up my whole new ensemble. This one's really going to be different; it might blow some minds.

What suggestions do you have for the improvement of contests?

First off, before they can improve, they've got to be able to pull off the ones they put on now. The last contest

I was in was so untogether they lost my time during one of the final runs for the slalom event. On this particular run, the guy I'm racing posts the fastest time, the one that wins him first, while they have no time for me. Things like that just aren't professional. They've got to get the equipment and the officials together; the rules must be set up and applied evenly, in all instances and for all persons. In general, I think having more all-around contests would be much better. It would put everyone through their paces, and separate the one-event specialists from the skaters. I'd also be up for straight bank and pool contests. Sooner or later, one of the parks is going to have to build a pool-like situation. If they don't, we'll have to do it. Right now there is a lot of energy in pool riding, yet the promoters just ignore the competitive possibilities of it. For courses in slalom, I think a run at least a quarter-of-a-mile long with banks and curves would get things moving. For banks, just take the best

"The Australians had an excellent attitude. Their attitude about surfing is the same as our attitude about skating—they're into doing anything and everything that's radical and new."

skate park you find and blow it up five or ten times, and you'd have a good bank setup. A contest in that environment would be like having a surf contest in big waves. Anyone can squeak by on the smaller banks; it's the bigger ones with speed that can kick your ass. A contest at the Pipeline would also be a lot of fun. They could have events for both speed and style; upside slalom gates would be a gas.

You have attracted a lot of mass-media coverage lately; what is that like?

The commercial ones are fine. You satisfy the director or whatever, and they satisfy you with payment. Everybody works together and everybody profits. A lot of the other

Do you practice specific contest events?

No, I just skate like usual. Occasionally I might run gates or do a flat freestyle just for a trip... something else to do. I definitely don't have a training program or anything like that, though.

What about barrel jumping?

(Laughing) I never practice barrel jumps. If they are there in a contest, I'll jump 'em... why not, it's fun and you can make it.

How did you prepare for the Carlsbad Contest? Did you have any specific strategy?

I stayed up in Hollywood prior to the contest. I skated the "Pit," worked with the designers who were making my outfit for the contest... let's see, what else... just hung out on Sunset, hung out at the Roxy, saw rock and roll bands and generally had a good time. My only strategy was to go as fast as I could and keep it as loose as I could.

What was the trip on your uniform?

I wanted to look different; I wasn't into wearing the typical surf rat costume—the trunks, t-shirt and jock socks. I wanted a professional appearance, something new and different, but definitely not poofter, mate. What we came up with was part rock 'n roll mixed with the Franz Klammer effect. It was a functional, newspaper and magazine people really try to use you. They want to attract interest to themselves through you... your trip becomes a vehicle for them. They have no interest in being honest or accurate; they just want *their* idea of a *good* story. The surf and skate media people are a lot better. They are a very different sort of media people. They're much more into having a good time than just business. They take it easier, also they know what it's all about.

Does heavy press or TV coverage at an event bother you?

Not really, as long as they realize that it's a contest, and they stay out of the way.

Do you like skating around cameras?

It's fun; you draw the lines and come really close, playing hit and miss with them. It's double timing, yours and the photographers. If they are fast, there's no problem; if they're slow, well (laughing) then you bang their heads. The good photographers don't really get in the way though.

Do you feel that media keeps up with the state of the art?

No way; the level advances upward too rapidly. Live television would be the only up-to-date way to cover it. Live TV matches would stimulate public interest and awareness. People outside of skateboarding have no idea of what's going on.

Have people acted any differently towards you since you've gained recognition?

Some people, not a lot. Most people don't know who I am, so I'm just another person on the street. Except the other night at the Starship concert, it was kind of weird. I'm friends with their lead Craig Chaquico, through skating. I've been a few times with him and some of the Starship roadies. Anyway, Craig invited some friends and I to go with him to the concert. We're standing backstage at the Forum with our passes, and some guy stops us, so we talk to him, and finally somebody who is a bigger person in the command chain clears us again. So they escort us onto the stage area, and we're sitting there, and some other guy hassles us. We get cleared again, but the same scene keeps happening

"Class among gruel."

again, say three or four more times, you know . . . hassled, cleared, hassled, cleared. We're in the process of splitting, 'cause the whole scene isn't worth the stress, when the original guy who OK'd us spots us, stops us, and gets everything together. The head guy takes us back onto the stage, and finally everyone understands that we are supposed to be there. Finally the guys who had been hassling us says, "Who ~~are~~ you, anyway, man?" So I tell him my name, not like it's any big thing, and they go, "Oh, Tony Alva, why didn't you tell us?" You know, shit like that. All of a sudden, it's a totally different trip. We are being treated like we're part of the band. Me, Bunker and our chicks are on stage for the show, just sitting on the amps, watching the scene. It was like you're nobody until you're proven somebody. The Starship has so many people surrounding them, it's hard to get through to the main people.

Do you have people surrounding you yet?

No, I don't want any; I don't need any. I just hang with my friends.

What are the advantages of being known?

It opens doors, meeting people, those sort of things.

What are the disadvantages?

Loss of privacy. People that don't understand what you want and trying to work you for what they want. Plain rudeness through jealousy.

Did you ever figure that you would be World Champion?

Ever since I started skateboarding. I had it in my mind that I could be World Champion.

Is your skateboarding trip

together?

It's at the ability level that I want. It always is until I improve . . . then it's at a new level. It continually changes.

What do you think you'll get out of being World Champion?

(Laughing) Money, exposure, maybe travel opportunities.

Have you gotten a lot of offers since you won the title?

I haven't really been around . . . besides I let my business people take care of business.

Where have you been?

Hiding out.

Why?

From the pressures.

Where are the pressures coming from?

From people who don't know where I am; it started after I won. I went home to see my friends and do some real skating. The other people I shine on, don't really pay any attention.

What kind of music do you like?

All kinds . . . rock, reggae, a little bit of soul, R & B . . . groups like AWB, Boz Skaggs, Zeppelin, Stones, Hendrix, Ted Nugent, Starship.

Does the music influence you?

Music? Yeah, a lot. When I skate, it's towards the Nugent, Hendrix, Zeppelin style. Totally full-out radical, but having a purpose in being that radical, and carrying through with it. Just making it flow with what you're doing, the same way they do. Their music flows with what they want to tell people. I usually skate with a song in my mind.

Do you see parallels between skate stardom and rock 'n roll stardom?

It's almost exactly the same thing, except the skaters aren't making nearly as much money right now. It's similar in the way people respond towards you, in the kind of people it takes to be a rock star or a skate star, the kinds of things either group likes to do when they aren't skating or playing music. Both music and skating are ways of getting high.

What do you think of girls in skateboarding?

I really dig it, like to see it . . . hate to see them fall and get hurt, though. I respect girls who get into skating 'cause they have to go out and compete against the best guys just to be able to skate. You have got to hand it to any girl who will put up with that radical sort of nature that's common to skateboarding.

You're part Indian; what tribe?

Hopi, which is a peaceful Indian . . . super peaceful.



"Show what you know."

Do you relate to your Indian heritage?

Yes, they were here before anybody else was. I can feel that. They were just like the Hawaiians are now. They have had their troubles with people taking things from them and putting them where they want them. I've learned about the inner peace from them. I think they decided to just kick back, and do whatever they want, man . . . 'cause that's the only way that anything's going to happen, 'cause they know they can't go out and start killing people, 'cause that will only make it worse . . . where if they just cruise all day, maybe they will be happy until they die.

What do you plan to be doing in ten years, or five years, or two months? Do you plan ahead?

Lately I've been living from day to day. When I have more money, I'll start looking towards the future; I'll have to. Not having much money, you don't have to worry about it. Once you've got it, you have got to try to keep it.

Do you ~~like~~ money ~~like~~ hangup?

I know it is; it's one of the biggest hangups in the world.

What are your immediate plans?

I'm going back to the Islands to ride some good waves, visit with friends and skate a little.

How ~~was~~ it last year?

I dug the juice. I ended up staying with Rabbit and Howzit Howie. Michael



"Our attitude is, let's blow these guys away."

Hopper, Jack McCoy; Ian and Owl were all living around there too. We raged all of the time. The Australians had an excellent attitude. Their attitude about surfing is the same as our attitude about skating—they're into doing anything and everything that's radical and new. Going for it just because it's radical, make it or not.

What surf spots did you like most?

Velzyland, Laniakea, Off-the-Walls, and Sunset.

What skate spots?

Stoker Hill and Wallos were my favorites. There were a lot of good unnamed drainage ditches . . . always dry, good for skating.

What skaters impressed you most?

Aborigine and Gary Owens. Owens is insane; he never wears shoes, and takes off on these completely vertical walls that are not rounded at the bottom. Owens goes straight down, freefalls into the flat, and absorbs the shock with his body. He rides as steep of walls as I have ever seen. He's got

no fear . . . a really good guy. I'm sure he's totally unreal now. While I was there, we would only skate during the flat spells. There are a lot of kids who could be unreal skaters, they have certainly got the ability, but they are so much into surfing they hardly ever do it.

Do you ever get into any hassles in the Islands?

I try to be friends with everyone. I never had any trouble except for those f-----g mainland haoles. They push their weight around and have really big mouths. The locals were super cool; I got along fine with them. In fact, a couple of time these f-----g haoles tried to beef me, and the locals backed me up. Me and da bros punch their lights good man! Dem haoles try beef me no more.

Any views on the upcoming Hawaiian surf season?

It's the year of the axe. If the haoles don't mellow out, there's gonna be some heavy beefing. I think the local boys may start taking it

Do you worry about your public

image?

No, I just try to be myself.

What is the worst band you've ever heard?

(Laughing) It's hard to say, there are so many shitty ones . . . how about the Osmonds . . .

How do you think this interview will affect you?

Not much. It might blow some people away, 'cause they don't even understand, but my friends will like it, laugh with it. Of course, if I was just talking with my friends, it would be a lot different.

How so?

(Laughing) Well . . . they wouldn't even print it.

Any general advice for the skating public?

Yeah, learn to skate a pool before you do anything else. Keep skating; have fun.





"When I skate, it's toward the Nugent
Hendrix 'Zeppelin' style."



(Top) The Ocean Bowl overview, Ocean City, Maryland.

(Above) The low center of gravity works as well on the wall as it does in the water. Dave Powell rolling flush and clean.



Mike Harrington sets up for a return run on the bowl.

photos by Donovan Films

THE OCEAN BOWL.

by J. R. Black

Last spring, with the weather just turning warm in Ocean City, Maryland, the local skateboarders got the bad news that the "Establishment," i.e.; the City Council, was about to ban skateboarding. "WHAT A BUMMER," they said, "the surf's too cold and now skateboarding will soon be illegal . . . THAT'S TOO MUCH!" So a few skateboarders decided they'd go down to the City Council meeting on Monday night and do something.

Just what they could do was uncertain. But since most of them weren't 13 years old yet—they didn't worry about strategy—they just went. The Marlowe brothers, Josh, Phillip, Brian and Greg, took their mother along since she was active in civic affairs. Mike Harrington, Mark Hurley, Wade Riener and Steve Kaufer, the rest of the history-making group, brought along their determination.

They needed every bit of it because the skateboard ban was to be passed that night as an EMERGENCY ORDINANCE. It seemed some people were uptight about the inconvenience and dangers of skateboarding on the boardwalk and streets. These fearful people really didn't know much about the new sport, but they knew that they didn't like it—and it appeared that they had the City Council ready to do their bidding. That is until the kids showed up at the meeting and started educating their elders.

Mrs. Marlowe helped by speaking against the Council taking arbitrary action on a youthful sport without following the slower procedure normally used to consider ordinances. Then they got help from the good-natured Mayor Harry Kelley, who brought the boys forward to tell the Council members of their equipment, how much it cost, how hard they worked to get the money, and how much they enjoyed the challenge of skateboarding. The boys' sincerity and dedication impressed the adults, and the Council members were soon asking more about the new sport. The Mayor was proud of the way both groups spanned the generation gap. And the meeting ended with Mayor Kelley looking closely at the skateboarders, and promising them the city would look into the possibilities of building a skateboard park for their new interest.

It was the very next day, the third Tuesday in April, when the Establishment joined sides with the skateboarders and good things started happening. Recreation Director Gary

Arthur called a meeting in his office after school with the young and older skateboarders, and John Crosby, the middle school's art teacher. Gary pulled out the latest issue of SKATEBOARDER Magazine that



An unidentified skater collecting the rebounds off a section of the Ocean Bowl known as "The Pipe."

showed four skate park designs—and the planning session started.

John Crosby sketched suggestions from the local riders that adapted the SKATEBOARDER designs, made changes and more changes suggested by those assembled in the room. Finally they arrived at a consensus design, and the kids and Mr. Crosby constructed a scale model in clay. Gary Arthur studied the model with City Engineer Miles Allgood, and they came up with a park layout the boys liked better than their own.

So within three quick weeks, designs were drawn, pilings were pounded in, clay slopes piled up and shaped, and a hot asphalt covering tamped down onto the slopes. The asphalt cooled overnight, and the kids were cruising it and trying new tricks the next morning on their way to school. It had been less than a month since the boys had spoken up to the City Council.

Mayor Kelley's office overlooks the skate park, and as he observed it, "There were at least 75 kids lining up, all on their own, and riding the bowl in a light spring rain. They were all on good behavior, and that was absolutely a sign that this city was doing something positive and constructive for young people."

The Mayor visited the new bowl that day, was delighted with the riding the boys were doing, and ordered planning and construction to begin on a bigger, more challenging bowl to be located alongside the first.

Again Gary Arthur, Miles Allgood and the skateboarders put their heads together and produced a good design. But Gary wanted more, so he and Miles checked the slopes of some winterized swimming pools where the boys had been trespassing and came up with a curving, speedy group of slopes and walls that the skateboarders flipped over. Little Mike Harrington was stoked "when I saw the final design was even more radical than what we suggested." And all this was fine with the Mayor who "wanted 'em to have some speed . . . some thrills."

A massive amount of pilings were required to turn the flat sand into solid asphalt hills. Pilings, clay and a lot of hard work. Public Works Director Jake Shaffer and his men helped the budget and schedule by working quite a bit on their own time. If something needed to be finished come quitting time, they finished it and then went home. The boys remembered and stopped by the Mayor's office to show their appreciation when it was all done.

He laughed, thanked them and reminded them of the dubious expressions he saw on their faces just two months before at the City Council chambers when they got things started by speaking out and talking straight. As he put it, they needn't doubt their elders—but work with them. He is also proud of the "Hi Mayor" he gets whenever he stops by the skate park. The boys and the Mayor "Now often shoot the breeze" (as he puts it), and their interest and knowledge of what it takes to run a city has "increased a hundred fold."

• And the growing skateboarding prowess of the Ocean City kids is phenomenal. They are now cleaning up the competition that used to give 'em tough times. • West coast super rider Ty Page called it "the best yet" when he visited there in August. • The Ocean City riders enjoy their hot half acre of acceleration, and so do the 1200 visiting skateboarders who registered to ride there in the first three months the Ocean Bowl was open. The whole thing occupies a lot only 176 ft. by 122 ft. • For those of you still dreaming about a skate park—the Ocean City kids recommend you go see your Mayor together.



SKATE PARKS: PART VI

Perspective and Preview

by Brian Gillogly

On an Indian reservation in New Mexico, two visiting Caucasian youths skateboard down a mountainside of smooth, firm sandstone. A combination of meteorological and geological conditions have rendered the reddish slope imminently rideable, allowing an exhilarating run, a seemingly very *natural* experience. Although not ecologically sound, it's the best skateboarding in the neighborhood.

At the bottom of a ravine in a suburb of Los Angeles, a group of local youths build three-foot-high plywood banks along the rim of a small, wide drainage ditch. They ride the spot often, often to the point of exhaustion. One day they find the extended walls have been torn down and an ogreish neighbor is suspect. Immediately they set out to rebuild the plywood banks; in fact, adding on two more feet. They have nothing to lose. The lumber was "surplus" from a local housing project.

It's been a year now since SKATEBOARDER ran its first article about skate parks, and still the essence of the sport remains unchanged. Skateboarding must continue to be defined by that which goes on within the streets, sidewalks, school yards, pools, drainage ditches and the like, of this and many other countries. What's more, despite a growing skate park consciousness, it is safe to assume that in the near future, necessity and convenience, as well as youthful energy, imagination and ingenuity, will keep the sport on a similar course. In spite of a mid-October count of thirteen completed skateboarding facilities world wide* (there are rumors of more), skate parks are as yet merely an adjunct, albeit sometimes a dynamic one, to recreational skateboarding.

Yet skate parks will proliferate, basically because of the experience of these first projects. Skate park owners and, in the case of public facilities, supervisors, indicate that the demand warrants it. They have found that their parks are generally meeting, or surpassing, their original expectations for public use. The case of the University Community Park skateboard facility in Irvine, California, about which there will be more below, offers a good example.

In this particular case, rumor of the existence of the single 200-foot-long run leaked out even before the area was finished or formal mention made in the media, drawing in hundreds of skaters from the surrounding county and beyond. Eventually the facility had to be officially set off-limits so that the contractor could perform the necessary landscaping. Such was also the problem of the Santa Cruz public park, which had to be closed due to overcrowding, as well as lack of traffic flow in the park design—problems unforeseen during planning. These are not extreme or unusual examples of supply lagging far behind demand in the area of skate parks.

Moreover, there are at least two other factors pointing toward continued development of skate facilities. First of all, potential park promoters now have a variety of working models from which to observe design, construction and operation before they commit themselves financially. And secondly, local governmental authorities are coming around to the idea of the skate park as providing a safe and healthful outlet for youthful energies. Most recently this has been the experience of the developers of two upcoming California

parks, the Concrete Wave in Anaheim, and the Runway in Carson, where the respective city fathers have, reportedly, taken the projects "under their wing."

As a result of those foundations being laid, there will be at least seven new skate parks opening to the public before the spring of 1977. Five of those parks will be located in California—Anaheim, Montebello, Carson, Trabuco Canyon and Irvine, respectively—with the remaining two to be built, one in Tempe, Arizona, and the other in Fort Lauderdale, Florida.

CONCRETE WAVE, ANAHEIM

As of this writing, Collins and Kogler's Concrete Wave (see Vol. 3, No. 1) is nearing completion in Anaheim, a short distance away from another flight of fancy, Disneyland. The design, which includes four runs, three bowls, a freestyle and a slalom area, has been guided into physical reality by able skater-foreman Gary Cocarro of Skatepark Constructors. States SC co-founder John O'Malley: "When it comes down to it, it's still an on-site sculpt." Even so, one of the completed advanced runs in this "high-performance" park will be reshaped to open up a hair-pin curve which has even proven a challenge to a few of the pros. Of the other advanced run, says Waldo Autry: "It's wild! So tight I got pitched a couple of times . . ." The park will have 18,000-square-feet of cement and runs varying between 150 and 175 feet. Of the expert's portion of the park in general, Gary Cocarro asserts: "It will bring up the level (of skating) a lot—it will have to come up!"

One Year and Thirteen Parks Later



(ABOVE AND RIGHT) North Shore tube monsters Gerry Lopez and Rory Russell, sampling multiple sessions at a paradise of the paved variety, Carlsbad style. Photos: Warren Bolster.

(BELOW LEFT) Overview of the two new slalom runs at Carlsbad as seen from the announcer's tower at the Hang Ten.

(BELOW RIGHT) Steve Monahan and Tom Sims experience a new sensation, the snap of the Anaheim esses.

(BOTTOM LEFT) Tom Sims, jetting, two wheels off, around an advanced bowl at The Concrete Wave.

(BOTTOM RIGHT) Gregg Weaver rebounds off the top of a 12' "green" Concrete Wave, while owners John Kogler and Mike Collins flash on the first-day performance level.



SKATEBOARD JUNCTION, TRABUCO CANYON

In late September, asphalt was laid on the graded site of Skateboard Junction (see Vol. 3, No. 1), a beginner's through intermediate level facility at Escape Country, Orange County's outdoor recreational ranch. At a press party in early October, the new asphalt surface proved soft and slow, although during cooler months and once the final "topping" is applied, it is expected to run faster. Even so, photographer, and Editor of SKATEBOARDER, Warren Bolster, called it "just what skateboarding needs," meaning a good learning facility. Says John R. Smith, Public Relations Director of Escape Country: "On top there is a 260' x 150' reservoir converted into a Giant Bowl with 20-foot banks." From the west rim of the bowl begins a 32,000-foot-long winding giant slalom or "grapevine" run, opening into a 100' x 300' freestyle court with sloped sides. Also included is a 30' x 100' conventional mini slalom or drag run. The park will be open to the public in November 1976, at a daily fee of \$3 for riders and \$2 for spectators. Safety equipment will be required and available at an extra charge.

UNIVERSITY COMMUNITY PARK SKATEBOARD RUN, IRVINE

Within a half-hour drive from both Skateboard Junction and the Concrete Wave, is the city of Irvine's new public skateboarding facility. Allen Ribera, a landscape architect specializing in park and recreation planning, reportedly suggested the skateboard run to the city as part of the University Community Park which he was contracted to design. Having profited from his experience in planning the Santa Cruz facility (see Vol. 3, No. 1) and from talks with O'Malley and Graham of Skatepark Constructors, Ribera designed a 200-foot-long "serpentine course" with up to 4-foot-high curves, terminating in a wide bowl of 4- to 6-foot-high banks. Unfortunately, in early October there was already a hairline crack at the top of the run, indicating a lack of structural reinforcement or ground shiftage underneath the wire mesh and gunite concrete. Nonetheless, the facility has been described as "a good intermediate run," and, in fact, resembles the intermediate run at the

Concrete Wave. After landscaping is completed and plants have a chance to take root, the facility will be open to the community for an indeterminate period during which park officials will ascertain whether smooth, safe operation will require supervision.

SKATEPARK MONTEBELLO

Located 10 miles from downtown Los Angeles, Skatepark Montebello, as reported previously (Vol. 3, No. 1), will be built on Edison Company easement land, usually considered only suited to such uses as farming and ranching because of the necessity of maintaining easy access to power lines. Gary R. Peacock of the Recreational Parks Development Company of Laguna Beach has planned the park with the needs of the Edison Company in mind, and in return has been granted an inexpensive lease on 16.6 acres of land well-suited to skate park use. The property offers 85-feet of elevation difference, and is bordered by a high school and a shopping center. The facility itself will be divided into three sections—a Beginner's area of 10,800-square-feet, an Intermediate area with 18,400-square-feet, and a substantial 103,000-square-foot Advanced area. Skier/skater Bob Piercy and other prominent riders are contributing to the design, which will include slalom and drag runs, freestyle areas and bowls. "The major drag run," says Peacock, "is 200-feet in length and will have electronic timing lights." Also in the works is a "280-foot rope tow which will pull skateboarders up an average of 40-feet in height." Barring any major setbacks, Phase I of the park—9 acres—will be completed before the end of 1976, with Phase II scheduled for the spring. When the runs are in and it is fully landscaped, Skatepark Montebello will, reportedly, be an "aesthetic-looking park," in keeping with its name, "Beautiful Mountain."

THE RUNWAY, CARSON

Also in the L.A. area, specifically, near the junction of the San Diego and Harbor Freeways, across the street from the Goodyear Blimp launching pad, and a few blocks from Ascot Raceway and the now defunct Vermont Drop, is the future site of The Runway skate park. Due for completion by the end of December, the \$350,000 facility will offer 92,000-square-feet of riding area on four acres of land. From the start of the first run, it will theoretically

be possible to ride continuously for 16,000 feet, negotiating a series of runs and bowls along the route. Similarly featured will be a beginner's area, isolated bowls, a 40-foot-long, 17-foot-high tube, and a drag-type slalom run with banks, merging into a banked freestyle area, then feeding into a Vermont-type run. The California Freeformer team has assisted architect-associate Tony Borges, a highway safety systems designer by profession, with the final plans. J. C. Agajanian, Jr. and Sandy Saeman, both with Ascot Raceway, are also associated with the project.

SIDEWALK SURF PARK, TEMPE

As of this writing, Skatepark Constructors is to begin ground breaking on Sidewalk Surf Park in Tempe—Arizona's first skateboard park (see Vol. 3, No. 2). According to owner-marketing director Larry M. Winward, the 1½ acre park will include "ten scientifically designed runs, as well as at least ten cut-out bowl-shaped areas of varying difficulty . . . A mogul maze of nearly 20 protruding ridges of different shapes and sizes will be part of the more advanced area." The park is expected to be open for use before Christmas, 1976.

SOLID SURF SKATEBOARD PARK, FORT LAUDERDALE

R. E. Spence's Solid Surf Skateboard Park will be Florida's fourth commercial skate facility. Located in Fort Lauderdale, with its nearest competition the Paved Wave, Cocoa, some 170 miles away, Spence has drawn ideas from that park, as well as the Paved Wave #2, Pensacola, and SKATEBOARDER Magazine. The result will be a landscaped park of one acre plus, with "over 1,000-feet of winding track," a 150-foot slalom and a large bowl with 15-foot-high walls. There will also be a beginner's area, "with very little grade." The \$200,000 park (with property) will be "ideally located in the middle of town," and will, hopefully, keep the skateboarders off the freeway overpasses. Scheduled opening date is November 15, 1976.

*In Florida, Daytona, Cocoa and Pensacola; in California, Carlsbad, Ventura, Irvine and Trabuco Canyon; also, Myrtle Beach, South Carolina; Ocean City, Maryland; Yagoo Valley, Rhode Island; Corpus Christi, Texas; Albany, Australia; and Chiba, Japan. ☺



(BELOW LEFT) "They told me I was gonna have to work for a living, but all I wanna do is ride." Warren Bolster, Carlsbad Skate Park. Photo: Darrell Jones.
 (BELOW RIGHT) An overview of Anaheim's Concrete Wave.
 (BOTTOM LEFT AND RIGHT) Scenic overviews of Skateboard Junction, Trabuco Canyon.

(ABOVE) The University Community park skateboard facility in Irvine, California. Gary Coccoaro sneaks an early, design-observing run on the 200-foot-long "serpentine course."

Tony Alva's patented toe touch and rail grab, at Carlsbad.





(ABOVE) The Rhinos continue to rage at Carlsbad.

(LEFT) Tom Sims redirecting long lines in a 12' plus Anaheim bowl. Photo: Bolster.

(BELOW) Steve Cathey, interlocking bowl strokes at Carlsbad. Photo: Warren Bolster.





Weaver sweeping clean strokes at Carlsbad.

SLALOM



*La Costa
flasher,
Henry
Hester.
Photo:
Bolster.*

SYMPOSIUM

Slalom racing is unique in many ways among skateboarding events. The modern racer has taken the oldest, most basic of skateboarding maneuvers, the S-turn, and developed it into a high-pitched downhill intensity, unimaginable prior to the urethane breakthrough. While perhaps not appearing to the untrained eye to be quite as dramatic a departure from the past as pool riding or speed racing, slalom racing, due to the subtle techniques of control and mental conditioning, still represents a steady, consistent progression. The differences may only be apparent in thousandths of a second, but the real story of the race is in the heart and mind where it's all taking place.

While the attitude of the racer plays an important role, equipment also plays an increasingly vital, complementary

role. In fact, nowhere in skateboarding will you find all phases of a skater's equipment so finely tuned. On race day, the pit crews, comprised mostly of manufacturers' representatives, work feverishly replacing last week's prototype with today's latest breakthrough, whether it be a cut-away, high-torque board, or the latest composition of height, width, contour or durometer of wheel.

Next, the slalom racers take the products to their limits in the constant quest for speed with control, which is also very applicable and essential to everyone's everyday skating, where control and safety are in direct relationship to the pleasure quotient. When speaking of the safety aspect, the slalom racer of today is also leading the field in finding the safety products that lend themselves to performance.

Protective products designed for other sports are quickly put to the test—the ones that work are implemented immediately, encouraging specialized protective designs with just the skateboarder's problem areas in mind.

Unfortunately for slalom racing, it lacks the photo impact; therefore, the viewer interest, due to its seemingly mechanical nature. But slalom is the thinking man's game. Once tuned to the subtleties, the thrill unfolds. Head-to-head racing can be extremely exciting under the right conditions—just check the abundance of head-to-head ski racing on TV. Undoubtedly with the introduction of custom-made skate park runs, we'll start to see performance of previously unknown boundaries. The slalom racers of today are ready to take it there.



Tommy Ryan, Pt. Loma.



Paul Engh, always a sleeping threat.



Chris Yandall, La Costa.

How many years have you been slalom racing?

Bob Piercy: Skateboards two years; skis four years.

Woody Woodstock: One year.

Stacy Peralta: One-and-a-half years, very inconsistently.

Lance Smith: One-and-a-half years.

Paul Engh: I started skating at age 8, so I guess about eight years.

Henry Hester: One-and-a-half years.

Bruce Walker: One.

Neil Graham: Since the Kate Sessions Contest in San Diego, about 2½ years.

Peter Tholl: About one year.

Danny Trailer: Two years, beginning with Del Mar.

John Huston: One year. My first pro race was at Phoenix, Arizona, November, 1975.

Conrad Miyoshi: One year.

Chris Yandall: Two years.

Tom Ryan: I've been slalom racing competitively for the past two years.

Michael Williams: About one year.

Bob Skoldberg: One.

Tom Sims: Twelve years.

Denis Shufeldt: four years altogether. From '64 to '66 and from '74 to now.

Why do you race?

Piercy: For the thrill and excitement of pushing myself to the outer limits with the natural energy that is within my own body.

Woodstock: I like to compete, meet other skateboarders, and maybe win some money.

Peralta: I'm very much into the technique of weighting and unweighting, using your arms, legs and knees altogether to control and pick

up speed.

Smith: As an outlet for my aggressions, competition between teams and individuals. It's also a good preparation for contests.

Engh: Dollars. From the money I can make skating, I can get in some excellent skiing. Also it's kinda fun being flown all over the U.S. to do demos and compete.

Hester: Money and competition.

Walker: Besides the obvious fun involved, it's a good way to test the effectiveness of different equipment.

Graham: To please the women and to become part of the skateboard scene.

Tholl: It's fun. Sometimes you can make money too.

Trailer: Slalom racing is a true thrill, along with a money incentive. I race for the same reason Buddy Baker does.

Hutson: I enjoy competing. It's a challenge. It gives you something to go for. I used to look for glory of winning races. I found this was an illusion. Skateboarding can only be fun.

Miyoshi: For the fun and excitement of pro racing.

Yandall: Because I need a job.

Ryan: Racing gives me the motivation to keep improving my skateboarding skills and techniques. I also race because I totally enjoy the thrill of competition.

Williams: I like to compete. There's a lot of satisfaction in racing the pros, especially beating them. The money won is also a nice reward for all the hard work and time devoted to practice.

Skoldberg: Mostly for fun and excitement. Winning money is nice too.

Sims: Competitive racing demands perfection in timing, rhythm and concentration, and

seems to tap the primal force. The scientific aspects of racing make it totally objective, since timing lights determine winners.

Shufeldt: Racing is very exciting, and is something you can enjoy with friends almost anytime.

What type of equipment do you prefer (wheels, trucks, boards—stiff or flex)?

Piercy: Equipment varies depending upon the surface—indoor, outdoor, etc.—but I prefer custom Road Riders overall (preferably 4's), Tracker Trucks, and a stiff flex board for more direct response.

Woodstock: Road Rider 4's, Tracker Trucks, and the G & S Fibreflex Hester model. The new Yandall wheel rides nice—lots of traction.

Peralta: Trackers, Half-Tracks, Bennetts, Road Rider 4's, Sims Comps, and my Gordon & Smith wood board. Stiff for giant slalom, and a flexible Fibreflex for some real tight flatland straight courses.

Smith: For boards, G & S Fibreflex Hester model for tight slalom cutaway solid wood for giant slalom. For wheels, Road Rider 4's and 6's, Tunnel Wheels, Cadillac DK51 and OJ's. For trucks, Trackers and Half-Tracks.

Engh: For my slalom, I stick with the narrow truck. I feel the smaller axle span provides for quicker gyrating turns, and keeps you in the fall line better in downhill. I use the Cadillac 90's with a medium flex, 30-inch Bahne honeycomb.

Hester: Henry Hester model board, G & S—Road Rider wheels on Tracker Trucks.

Walker: I prefer a flexible board for most slalom courses. Wheels would vary according to the particular setup of the course. There are too

many good wheels to single out one or two. As far as trucks go, basically any kind with a 7" wide axle.

Graham: Pro-roll Yandall's are "da kine." Trackers are #1, just ask the Big H. Brewer and Rad Pads flex boards kind of turn me loose.

Tholl: Stiff Logan Earth Ski, Tracker Trucks, Road Rider 6's.

Trailer: My favorite wheels are the Yandall Pro

nated wood boards draw the best lines.

Shufeldt: The Turner Summer Ski by Bobby Turner is an excellent racing board with flex. Also a new truck and wheel assembly by the Magnum Company. It's very quick, positive and smooth. It was designed by Steve Kimmel.

What kinds of safety equipment do you use?

Piercy: Premier helmets, Kip gloves, Hallman

ing. They are vinyl on the outside with high-impact plastic shields right on the knees and elbows. They don't grab when you fall, but allow you to slide without leaving your skin on the concrete! They also have Velcro straps to avoid a loose fit, and you don't have to slip them over your feet or arms. The worst injuries I've gotten while racing slalom have been on my hips. Anyone who has slept on one side for two weeks knows what I mean, so I use high-density foam



John Hutson, top Northern California slalom pro.



Denis Shufeldt, La Costa.

Rolls because of their smooth and clean roll. Tracker Trucks because they give performance as well as stability.

Hutson: Road Rider 4's, Tracker Half-Track or Bennett Pros. Heat and pressure laminate Santa Cruz blank.

Miyoshi: I prefer a semi-stiff board. Wheels depend on the type of surface a course is set on (Jarvis Pros on most courses). Tracker Trucks always.

Yandall: My wheels with the only truck that cuts the roads—Trackers. Fibreflexes are so fine they make me feel like I'm skiing and surfing at the same time.

Ryan: I ride a Turner Summer Ski. It's a soft board with a stiff flex. I use Tracker Trucks and ride Kryptonics wheels.

Williams: I use Gullwing trucks, Road Rider and Tunnel wheels, and Turner and Santa Cruz boards for the best competitive combination. A camber flex gives me the most positive punch as it really responds quickly to pressure during a gyration.

Skoldberg: I prefer a board with medium to maximum flex, depending on the course. Lots of flex for G.S., and a little stiffer for regular slalom. I use Road Rider 4's and 6's, and Tracker Trucks. I use two boards a lot. The Henry Hester model, and my new Hobie Flex, which is only a prototype of something soon to come out.

Sims: In tight slalom, I use Pure Juice slalom wheels with Bennett Pro trucks in front, and Tracker Trucks in back. I am experimenting with the new Gullwing truck, which seems to have good turning action. For most slalom courses, I use ■ maple core aluminum Pro Slalom, and in giant slalom, my 36" and 44" lami-

pads, and Ace ankle supports.

Woodstock: Helmet, knee and arm pads, sneakers, gloves.

Peralta: Elbow and knee pads, gloves, and helmet when necessary.

Smith: Helmet, knee pads, elbow pads and gloves.

Engh: No comment.

Hester: Helmet, elbow and knee pads, gloves, shoes—all the basic stuff.

Walker: I generally wear knee and elbow pads and gloves. If the course has any amount of speed to it, or if it's during a contest, I'll wear a helmet. I like to promote safety, because therein lies the future of skateboarding.

Graham: Lightweight helmet, elbow and knee pads, gloves, and lightweight shoes with thin soles.

Tholl: Helmet, gloves, knee pads, elbow pads.

Trailer: Helmet, gloves, knee pads, elbow pads and Johnny-Go-Fast shoes.

Hutson: Helmet, elbow and knee pads, gloves.

Miyoshi: Helmet, Helmet, elbow and knee pads, wrist braces, gloves and shoulder pads.

Yandall: The works.

Ryan: I recently invested in a pair of custom-made leathers that completely protect me for the type of skateboarding I do. Naturally I use a helmet, gloves, etc. I'm still trying to find the "right" type of shoes, as I go through at least two pairs of shoes per month when racing.

Williams: Well, you might say I've gone the whole route from no protection to the best. I tried everything, and was still getting hurt, so I went to Torsten-Hallman Racing, which makes some of the best equipment for Moto-X racing. Lars Larson and I got together and designed some elbow and knee pads especially for skat-

pads that snap right into my pants.

Skoldberg: The helmet is a Jofa (hockey helmet), Hobie knee and elbow pads, and wrist braces. The gloves are Freestyle Paws manufactured by Kip.

Sims: Fast and steep slalom runs demand the finest safety equipment. Flat-soled Puma shoes give a sensitive feel of the board.

Shufeldt: Shoes, pads (knee/elbow), gloves and helmet.

What physical and mental preparations do you employ?

Piercy: I work out 4-5 hours per day, free skating and racing cones. Twenty-four hours before a race, I have myself convinced that I'm the man to beat. This keeps my energy directed into my performance for each run, instead of worrying about everyone else's run. Winning is totally mental.

Woodstock: I just try to "go for it." I don't really prepare.

Peralta: That it's not for real, and it doesn't matter how I do, just a practice run, that way I don't get nervous.

Smith: Concentration and awareness. Effortless concentration is what to strive for. Concentrate on performing under stress.

Engh: Karate. I've been training in a Korean form of karate called Tang So Do for several years. Karate helps you keep in top shape physically and mentally for competing.

Hester: Not much physical, but full mental about a week before a big race—Ann calls me an "obsessed fanatic" about racing.

Walker: I try to practice every day for at least a week before a contest. Endurance is one of the things I work on. Pedaling uphill is really good

for that.

Graham: I try to avoid butterflies and meditate on my performance. Surf and bongo boardin' are excellent ways to cook on the S.B.

Tholl: Deep breathing and concentration.

Traller: I work out three nights a week on weights, and surf regularly.

Hutson: I have tried several methods of physical training, with varied results. At one point, I was training very hard, repeating 40-70 runs a

moves.

What is your favorite type of course (tight slalom, giant slalom, or other)?

Piercy: Tight slalom—the tighter the better.

Woodstock: I like all different types. I seem to do best on straight cones.

Peralta: Straight cones spread 8½ feet apart on a slanted hill. A very long, straight course

Long, fast, drawn out turns in a G.S. are right on. Tight slalom is fun too; it helps you put a fine edge on your rhythm.

Sims: My favorite course is a banked giant slalom. The bobsled run in Grenoble would probably be the ultimate G/S course currently in existence. Hopefully, skate-park designers will engineer some "primo" slalom terrain.

Shufeldt: I like courses that change from tight to wide rhythms and back again. The rhythms



Conrad Miyoshi, La Costa.



Photo's: Todd Friedman
Lance Smith, La Costa.



Mike Williams, La Costa. (Note bowler's wrist braces.)

day. All runs were timed with a stopwatch. Each run was made on a set interval, say every 90 seconds. This was good for conditioning, but my contest results were less than spectacular. Another method I've used is my "skate at will" method. This utilizes the theory of "when you're hot you're hot, and when you're not you're not." To start with, you don't force yourself to skate if you aren't doing it naturally. Secondly, form is emphasized most, speed will follow. Relaxation is a key. The last thing I do before I race is the most important; a short prayer. The reasons for prayer are few and simple, but the wisdom behind it, which is not my own, is infinite. Amen.

Miyoshi: 80% mental, 20% physical.

Yandall: A little thought, with hopes of getting in the groove. Lately I've had little practice in the physical realm.

Ryan: I try to work out as much as possible. Long-time competition in skateboarding has given me the ability to concentrate.

Williams: I try to be as relaxed as possible and still rip the course apart. It's a real hard thing to learn and carry out, but rehearsing it in your head before racing can help. I watch my biorhythms, eat good food, get enough sleep, and practice.

Skoldberg: I think about contests and racing about a week in advance. I definitely get some strategies working in my mind. Physically, I try to stay in good shape, and rest a little the day before.

Sims: Since racing is a 50-50 trip, the human body must be working well, and the racer's mind must be clear.

Shufeldt: Yoga stretches, and a positive downhill attitude to keep myself committed to my

that allows me to pick up more speed through the end of the course using gyrating techniques.

Smith: Semi-tight slalom with the gates about five- or six-feet apart.

Eng: I like a course that starts out staggered, but still keeps you in the fall line. The first half should gradually line up into the bottom half, which would be straight cones.

Hester: I kind of like slow, wide turns like the Ventura contest. Straight cones about 6½ feet apart are exciting if you're having a good day.

Walker: I prefer a giant slalom, or the type of course that really allows you to use your own pumping for speed, as opposed to a course where the hill itself creates most of the speed, and you end up just trying to control it. I like something where you can just cut loose and not have to put on the brakes too much.

Graham: My favorite course is the six-foot cone spread, straight pumpin' course. Slight-to-no-slope.

Tholl: I like a long course. Curb-to-curb turns.

Traller: Tight slalom of a workable pump type.

Hutson: I enjoy all courses, but I feel cramped on a long series of straight, tight cones. I like courses that test the rider's ability to traverse and turn.

Miyoshi: Tight slalom.

Yandall: All courses are my favorite.

Ryan: I like a combination of the tight slalom and giant slalom. I prefer a giant-slalom-type course at the top, with tight cones at the bottom.

Williams: I really like all of them. Each one is approached differently. Rhythm flows through all of them.

Skoldberg: Giant slalom is my cup of tea.

are similar to skiing and surfing.

Have you had any particularly memorable races? If so, why?

Piercy: The Long Beach World Championships. The last of four runs with Henry Hester gave me the fastest time of the entire meet. I beat Henry with thousands of people pumping both of us with their energies. There was more pressure on me that run than any other race in my life.

Woodstock: They have all been good. The New York race was a stoker because I had a lot of people cheering for me, and that helps.

Peralta: Steve's South Bay, and the USSA San Diego World Contest. The courses were straight cones 8½ feet apart, on a slanted hill that was very long. I usually start slow and start picking up my speed a quarter of the way through the end.

Smith: The races I remember are the real close ones. Pete Tholl is one guy I've had some good races with.

Eng: The Ocean Festival at Del Mar. When I heard about it from a friend, I was afraid to enter, but decided to go for it, and walked away with first place. Also the Cow Palace, where everyone was trying to decide if it was Henry or Bob Skoldberg who was gonna win, and I guess I just came outta nowhere and beat the big boys—stoke 'o life.

Hester: Two different days: La Costa last summer—you can see that day in Scott Dittrich's movie, "Free Wheelin'." That was the best racing that has ever happened. Long Beach Arena—my third race on Sunday against Bob Piercy. It was so full-on that I don't even remember who won, and I don't even care. What

a race!

Walker: The most memorable race in my life was the one at Magic Mountain in May. It was by far the longest and also the most interesting. There were different sections of the run, and each required a slightly different approach. It definitely kept you on your toes. The plywood ramp at the end of the course, for slowing down, was definitely a heavy experience.

Graham: The Hang Ten Contest at the L.A.

slick, caused by the computerized sprinkler system, knocked me out of competition.

Shufeldt: Not in particular. They all seem to come together in a growing racing experience. Learning, teaching—teaching, learning more.

What do you think would be the ultimate racing conditions?

Piercy: Head-to-head tight slalom—35 straight cones 6-feet apart. 11% grade with gates at the

solutely no wind. The surface of the course should be warm, with a lot of spectators hyping the sport.

Williams: One designed by racers to begin with. I'd like to see a good downhill course, two miles long, with 200 cones to go around. It takes a lot of endurance to get through it in less than two minutes, but you would see some healthy racers.

Skoldberg: Electric timing that worked every



Peter Tholl, La Costa.



Tom Sims, Santa Barbara.

Sports Arena, where I placed 4th, even though we raced after midnight.

Tholl: The Cow Palace Contest. I didn't place, but it was fun being there.

Trailer: Del Mar's kickoff to slalom and free-style days.

Hutson: Magic Mountain. Although the officiating hurt many people, including myself, the course was outrageous. It really challenged the racer, with more than 35 gates, and elapsed times of 45-50 seconds.

Miyoshi: The La Costa Summer Contest sponsored by the YMCA. I took a bad fall, which kept me out of competition for over three months.

Yandall: Not really. I've been busy with too many things to really enjoy the races I've been in, but someday when I climb out of my rut, I'll be back.

Ryan: The Hang Ten Contest at Carlsbad, recently. I got to race with all my old teammates, and we proved we are still number 1.

Williams: I'd have to say the Sunday La Costa races. I feel very fortunate to have learned to race there. It taught me a lot about the techniques of slalom racing, and is a good weekly, all-day workout. If you can beat them at La Costa, you can beat them anywhere.

Skoldberg: I'll never forget my first race at the Bahne-Cadillac Contest. I drew Chris Yandall, and I was bummed. I was nervous as hell, and when the gate flew open, I went about two feet and fell flat on my face! What a drag! I also enjoyed every race at the Cow Palace. Everyone was so hot.

Sims: The Magic Mountain Giant Slalom was the classic this year. I had the fastest time of the day in the prelims, but a wipeout on a water

top that you pull out of.

Woodstock: New asphalt with a combination of slalom and giant slalom, a big crowd, and \$10,000 to \$1,000 prize money for the first 10 places.

Peralta: Sunny, brisk day, with the wind at your back, and a perfect grippy, smooth cement or asphalt.

Smith: Only time will determine the ultimate racing conditions. A full-on organized racing circuit, with super adequate, designated areas for racing would be good.

Eng: For me, my own private little deadend street tucked back in the hills of La Jolla.

Hester: Long Beach Arena, 15,000 fans are enough, \$10,000 for 1st, and very controlled conditions with PSA rules. The more fans—the faster we go. It's proven!

Walker: About 60° air temperature, on black asphalt pavement; a 100-yard course on a winding, curving road, slightly downhill, with several really steep sections throughout the run.

Graham: Dual slalom with timing lights. No wind.

Tholl: Indoors. A long, wide course with a smooth blacktop surface.

Trailer: Where everybody who races gets to show biz money in the exhibitional contests.

Hutson: Good course, good racing surface, tight officiating and real fellowship and brotherhood between every racer, regardless of placing.

Miyoshi: La Costa conditions . . . steep, tight and fast.

Yandall: Skating when you know you'll win, just like Henry.

Ryan: About a half-mile of clean blacktop, ab-

time. On-time racing; no delays. Head-to-head for big money.

Sims: A head-to-head, two-minute giant slalom (with a \$100,000 purse) down an unreal banked concrete course would be pretty good conditions.

Shufeldt: Slick, black surface, lanes 30-feet wide, starting gates, lights (timing equipment). Varying slopes, connected so they could be used altogether or one at a time. Also plenty of spectator bleachers.

What is your theory on getting a good start?

Piercy: Anticipation, with a hungry kick.

Woodstock: Start moving before you hear "go."

Peralta: Can't really say because I always have slow starts.

Smith: A slalom race is won or lost right at the start. Timing is super important. A racer should be on his way on the "set" call of the starting sequence.

Eng: You'd have to ask Henry on that one. It's my start that messes me up every race.

Hester: It's very simple—you have to be moving before you hear "go."

Walker: I like to get a really good thrust from my kickoff, and then try to draw the straightest possible line throughout the course. The first few cones are the most important because they set you up for the rest of the run. If you get a bad start, things usually get worse.

Graham: The Big-H "Crow-hop" is not only stunning, but obliterating to all racers.

Tholl: Timing and concentration.

Trailer: The "Crow-hop" start, which Hester has mastered.

Hutson: Anticipation. You must know the starter's tempo and rhythm, then react when the starter gives the command to go. I try to think of exploding when I start.

Miyoshi: Anticipation of the starter, and getting as many kicks in as possible before the first cone.

Yandall: Good habits and clear dreams of where you'll be.

Ryan: I work out in practice, just so I won't

have starting problems. I have the most perfect start in my mind before I ever get into the gate . . . mental concentration.

Williams: It helps your start to begin pacing yourself with your breaths. Breathe in through your nose and out your mouth between each "on your mark, get set, go." At "go," you should be exhaling in time with your first push. The added punch of oxygen to your brain is good for speeding up your reaction time.

Skoldberg: Calculate the cadence and book!

Sims: I concentrate on cone patterns near the top of the run, eyeing my trajectory through the first three or four gates. Jetting out of the starting gate just after the "set" is the key to a fast start.

Shufeldt: Practice your starts just as much as you practice racing the different types of courses.

Do you ever hold back for any



Tommy Ryan and Danny Trailer, La Costa.



Bobby Piercy, Carlsbad Hang Ten.



Bruce Walker, top Floridian slalom pro.



Stacy Peralta, multiply exposed at La Costa. Photo: Bolster.

reason?

Piercy: Only in the case of wide cranks which directly break the fall line.

Woodstock: Sometimes I do if it's a really hard course, and I haven't got it wired.

Peralta: No way!

Smith: I hold back when I don't have total confidence in my wheels or the course. Some courses have to be milked, others can be powered all the way.



Bob Skoldberg, "the man to beat" in Giant Slalom.

Engh: No, not in competition, but in practice, frequently, because I want to keep my bod in one piece.

Hester: I always plan to, but I never do.

Walker: Not any more. I did at Magic Mountain because I didn't really feel comfortable with such a tight course, and I hadn't really practiced a lot on good, long hills. Also, I wasn't well equipped at the time. I've learned a lot since then, and I'm not planning on holding back any longer.

Graham: Only when the course calls for it.

Tholl: No. If it's a hard course, I will ride slow for a while until I get it semi-wired, then go for it.

Trailer: When racing friends. I just hate to beat them, so I hold back.

Hutson: Sometimes you just don't have it. You aren't trying to hold back; you just can't seem to go forward.

Miyoshi: Never, unless racing with an injury.

Yandall: Yes, especially when I choke.

Ryan: Only during practice, but never during a race. I can be injured, or worse, during actual competition, and not hold back any.

Williams: I really don't like holding back; it's not my style of racing. Sometimes I will, though, if it's the kind of course that is easy to go too fast and not make it. You have to hold onto regulation of your speed. In warming up, it is important to hold back because it takes a while to focus on the fine line, and it's easy to fall on your first few runs. Take each run a little faster, till you feel comfortable to cut it loose.

Skoldberg: In a controlled racing situation, never.

Sims: No.

Shufeldt: Not unless my timing is off on a gate or two, and I've gotten a little out of control.

Why don't some racers go as fast?

Piercy: They have a mental block which won't allow them to break the outer limits.

Woodstock: Some aren't able to find a fast line between the cones. You have to really want to go fast.

Peralta: Not enough experience; maybe bad equipment.

Smith: Speed depends on skating ability and



Woody Woodstock, New York's sleeping giant.

confidence. Also a knowledge of the fastest way down a course.

Engh: No balls, or lots of brains; one or the other.

Hester: Guys don't push fast enough, and they don't go about it in the right frame of mind—too many riders are too casual—racing is not casual.

Walker: Perhaps it's their equipment, which can have a lot to do with it. Or it might be the way they move their body.

Graham: Because of lack of rhythm and equipment problems.

Tholl: They may have bad timing, or can't concentrate.

Trailer: They can't get into the swing of things.

Hutson: Some racers go fast because they are in the groove. They are confident, almost conceited. They always rise to the occasion.

Miyoshi: Some racers are hungrier than others.

Yandall: I think it's because of bad practice habits and angle of attack.

Ryan: Probably due to lack of coordination, lack of good race equipment, and due to their "all-around outlook" on skateboarding.

Williams: A lot of racers don't seem to concentrate or practice their techniques. One thing I've noticed is how some racers look real fast, but have slow times. It takes more than looking pretty to beat the best racers. You have to get aggressive and hungry. Don't be afraid to let that raw energy out, and direct it to that fine line.

Skoldberg: Some slalom racers are into casual cruising. To go fast is another frame of mind entirely; you have to think fast.

Sims: There are too many factors involved.

Shufeldt: Some have a mental block that stops them from connecting all their turns together, and some are afraid of slick black.

Who do you think is the top competition? Why?

Piercy: Henry Hester and Tony Alva—they hate to place second as much as I do.

Woodstock: Henry Hester, Bob Skoldberg, T. R., Stacy Peralta, Paul Engh, Alva.



Neil Graham, always pushing the limits.

Peralta: I respect Henry Hester very much. I classify him as a real professional. He always has his equipment tuned to perfection, and has a good competitive attitude. He doesn't get upset. I also consider Bobby Piercy a real professional for the same reasons; also Bob Skoldberg, Mike Williams and Tommy Ryan.

Smith: Bob H., Bobby Skoldberg, Bob Piercy, Tommy Ryan, Mike Williams, Chris Yandall, Scott Johnson, Pete Tholl, Tony Alva, Conrad Miyoshi.

Engh: Bobby Piercy and Henry Hester, but H's days are limited.

Hester: My top competition is Paul Engh in track slalom, and Bob Skoldberg, Bob Piercy, T. R., and Tony Alva on asphalt. Paul has good leverage for straight cones.

Walker: From what I've seen, I'd have to say Hester, Alva and Skoldberg. In Florida, the best would probably be Bobby Mandarino, Dave Smith and Joe Levitz.

Graham: The big, bad H. He's perfect with the flow.

Tholl: Henry Hester and Bob Piercy. They're both pretty consistent.

Trailer: The mighty and all-perfect H, who I'll beat in the near future.

Hutson: Henry Hester. He has won almost every blasted race he has entered. Nobody comes close to his consistency in any area of skateboarding, slalom or freestyle.

Miyoshi: Henry Hester, Bob Skoldberg, Bob Piercy. Henry and Bob Skoldberg are always in there on top. Bob Piercy always rips, and I feel he will be the man to beat for #1 place in the near if not immediate future.

Yandall: If any skater is tops all around, it would have to be Tony Alva. He is a true skater.



Henry Hester, Carlsbad. Photo: Dan Devine.

When it comes to tops in the slalom field, Henry Hester has become an historical figure for the advancement of slalom racing. He is in the groove.

Ryan: I'd say Henry Hester . . . he's always consistent, and always pushing hard.

Williams: Henry Hester. It's a question of mind over matter.

Skoldberg: Henry Hester, Danny Trailer, Bob Piercy, Mike Williams, Tommy Ryan, and Tony Alva. They have that frame of mind that I was talking about. They think fast.

Sims: For each type of slalom, there are those who stand out. The most consistent racers include Hester, Skoldberg, Ryan, Piercy, Alva, Engh, Hutson, Trailer, Yandall, Peralta, Williams, Andre, and Reeves.

Shufeldt: Henry Hester, T. Ryan, Mike Williams, Bob Piercy, Bob Skoldberg, Tony Alva, and John Hutson. They've all worked out their own styles and techniques.

Who do you see as fast and upcoming? Why?

Piercy: Conrad Miyoshi—he has the ability and the determination to be #1.

Woodstock: Bob Piercy and Mike Williams.

Peralta: I haven't been around La Costa enough to tell.

Smith: I see plenty of upcoming guys every Sunday at La Costa: I don't know all their names. A few are Scott Johnson, Layne Oaks, Marty Schaub, Pete Tholl.

Engh: Conrad Miyoshi. He's hot, but doesn't do good in competition.

Hester: Mike Williams has "fast and upcoming" written all over his face because he's serious about what he's doing. Also David

Hackett.

Walker: In California, I'd say David Hackett. He has a good-looking style even when he's going fast. In Florida, watch out for Jim McCall. He hasn't been entering slalom competition, but has decided to get into it. He's a lot faster than I thought he'd be.

Graham: Ryan and Piercy are steaming up Henry's alley.

Tholl: Marty Schaub. He gets faster each run.

Trailer: Tommy Ryan with his snakey moves.

Hutson: It is still too soon to see any new kids coming up. It's going to happen, but it's still very early.

Miyoshi: Steve Sishler and Mike Williams.

Yandall: Mike Williams, Bob Piercy, Tommy Ryan, and the ever-amazing Bob Skoldberg are on their way up.

Ryan: John Hutson from Santa Cruz.

Williams: Bobby Piercy is unique in his fast ski stance. He is a fine snow skier, and employs a lot of that skill into his skateboarding.

Skoldberg: David Hackett. Every time I turn around, this guy gets harder to see! Woody Woodstock is also going to be hot; he's gotten the basics down in a hurry.

Sims: John Drury, who competes in the Jr. Men's, has never taken less than a "first." His gyrating, tracking and lines put him consistently far ahead of the pack.

Shufeldt: Pete Tholl, Marty Schaub and Davey "Pappy" Andrews. They enjoy racing, and they practice a lot.

What do you think is the future of slalom racing?

Piercy: I can't see slalom racing going anywhere but bigger and better.

Woodstock: Better rules! Separate slalom and freestyle contests on different days. As skateboarding becomes more and more popular in this country and abroad, the competition will increase greatly.

Peralta: I think it has a great future as long as the courses are set up like the skaters themselves want them.

Smith: Slalom racing will continue to grow as long as there are safe, clean hills and surfaces to run on. The competition is there, ready and willing to race.

Engh: No comment.

Hester: I'd like to see it get like the drag races every Friday night! I hope it isn't pushed aside in major contests any more. Europe is going to be slalom crazy in the near future. Pro boards will be custom made and be about \$150. You'll see top riders coming out of the mountains. Courses will be more electronic. It will be twice as exciting from now on because the slalom riders are learning a little showmanship.

Walker: I think it'll get tougher for the best racers to stay on top because as time goes on, more people will get into it, equipment will get better, and times will be cut tighter and tighter. The best riders will have to work twice as hard to stay where they are now.

Graham: Future is the dual-ditch slalom, which will complement the flat downhill.

Tholl: I think it will go a long way because it's fast and exciting.

Trailer: What is the future of snow-ski racing?

Hutson: The future of slalom racing is bright. I think slalom will become a very participant-oriented sport. Anyone and everyone can get out on the course and record a time, then compare himself to other competitors, and know where he stands. Slalom racing will establish itself as the "true grit" event in skateboard competition. Also, slalom racing will separate itself from freestyle, and contests will be scheduled dealing strictly with downhill events.

Miyoshi: Big money, and most of all a lot of fun from racing against international competition.

Yandall: The future is Larry Bertleman style—anything is possible.

Ryan: If people don't start realizing this is a sport and not just a little kid's game, there will be no more sport. I feel the promoters could do much to improve skateboard racing's image by providing good courses, and in their promotion and coverage of the races.

Williams: It's whatever the skaters, promoters and manufacturers do to the sport. The best is so possible in both organization of races and equipment. The worst could happen if things are not really refined and polished. It's just like riding the best combinations of equipment—it all pays off. You have to do it right to make it all come together!

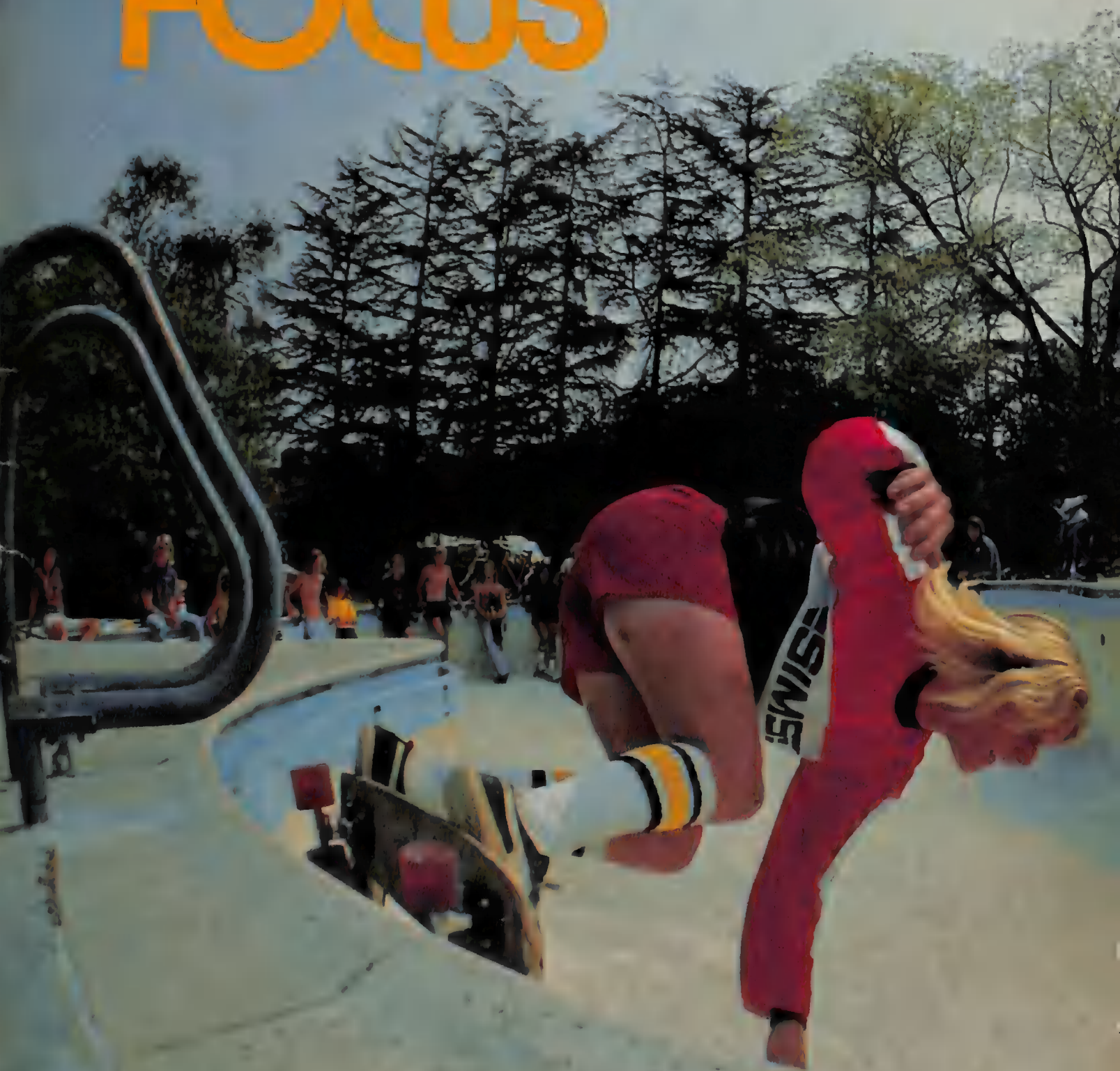
Skoldberg: Hopefully, slalom racing will take its place alongside other professional sports such as skiing, and a professional tour will happen. I do think it is here to stay as a professional, major event.

Sims: The massive growth in the last two years would indicate a continuing development of slalom racing. With many skate parks now in planning and building stages, it appears that ideal conditions for organized training and competition may not be far away.

Shufeldt: If we get sponsorship from big business, and keep organizing Am and Pro meets, it will grow like ski racing has, but on a little larger scale, I believe.



FOCUS



The ever-amazing Waldo Autry, carving over the steps, above the drainage channel and nearly off the coping, at an abandoned sanitarium pool—appropriately named the "Fruit Bowl." Photo: Warren Bolster.





(ABOVE) At a Northern California pool, Mike Goldman radically defines personal limits . . . or does he? Photo: Gary Medeiros.

(BELOW) A temporary solution to the loss of the mystical Pipe. Hot skater Greg Ayres and photographer Jim Cassimus found some

pipes of their own, somewhere in L.A. Note the ramp approach to the left.





(ABOVE LEFT) Another super-vertical drop at the Pipe by the Maniac (Bob Biniak).
(ABOVE RIGHT) Waldo Autry, having

successfully worked from the Pipe to the flat on both sides, takes a vertical drop designed to place him back in the Pipe for more of the



same.
(BELOW) Gregg Weaver hot-wiring realities at the Fruit Bowl.





Scott Williams and Gregg Weaver working
back-to-back double shifts at the Fruit Bowl
Photos: Bolster



Even Tony Alva, normally one of impeccable pin-point control (as demonstrated above in a close lens check at the 13' Soul Bowl), misses occasionally (as seen in the sequential

disaster below). Tony's also famous for his midnight "now you see them, now you don't" bug-squishing kickturns in the Carlsbad bowls. Photos: Warren Bolster.





Three perspectives of Randy Travers catching air at Carlsbad. Photos: Guy Motil.





Kevin Anderson gets high aloft in a local pipe
aided by a wood ramp, outrageous talent, and
a lot of imagination. Photo: Jim Cassimus

COMPETITION

THE SECOND ANNUAL HANG TEN WORLD CONTEST.

by Di Dootson

The newly installed slalom and downhill runs of the Carlsbad Skate Park were the site of the Second Annual Hang Ten World Contest. Spanning two days, Saturday featured the team competition (organized by the Pacific Skateboard Association), while the individual competition (organized by the Pro-Am SRA) was held on Sunday. Filmed by ABC Wide World of Sports, and viewed by 2500 spectators, the six team entries and twenty-two individuals performed with such a high level of ability that the television viewers across the nation will truly not believe how far the sport has progressed since "Sidewalk Surfin'."

The four-man team competition was organized on an accumulative point basis—each skater giving his "place points" (first place equals one point, sixth place equals six points, etc.) to the team's accumulative score. All team members entered the cross-country relay, and each chose either freestyle or slalom. The team from Tunnel Wheels entered Jeff Wolff, Mitch Haake, and Mike McCreary in the slalom, and Chris Chaput in the freestyle event. Logan Earth Ski entered Bob Biniak as the team's lone slalom racer; and Bruce Logan, Torger Johnson, and Tony Alva in the freestyle. Sims entered two slalom racers; Tom Sims and Don Andre, and two freestylers; Jerry Pattison and Robert Reeves. Gordon and Smith had three slalom racers; Henry Hester, Chris Yandall, and Woody Woodstock; and one freestyle entry, Stacy Peralta. Santa Cruz Skateboards entered all four men; Tommy Ryan, John Hutson, Mike Williams, and Bobby Piercy in the slalom race. Hobie entered Bob Skoldberg in slalom, and Mike Weed, Skitch Hitchcock, and Garrison Hitchcock in freestyle. This lineup made for a knock-out day.

The new slalom run at Carlsbad is super! Although the fresh asphalt was needing to age, the racers really liked it. Teammates were racing against each other, providing the necessary extra pacing to help them go faster. A new timing system was designed by Brigg Sherman exclusively for skateboarding. It consisted of a five-bulb Christmas tree start, with an audio tone, allowing the racers to watch the course instead of the lights. The most amazing

feature of the system is the teletype print-out that can serve as a heat sheet. A tremendous step forward for the sport.

The cross-country relay course was set in the bowl's beginners' area covering the entire 12,000 square feet. Marked by cones, and some areas designated for pushing and some only for pumping, this was easily the most exciting event of the day. Complete with baton pass, as in track meets, the clock started when the first skater heard the "Go," and continued for all four skaters until the last man's front trucks crossed the finish line. The baton pass was a critical part of the event. Team practice really paid off here. The winning team was Santa Cruz, completing the course in 2:20.0; Logan, second place, ran the course in 2:20.6; Hobie placed third with 2:21.0; G & S placed fourth with 2:24.0; Sims' time of 2:26.0 gave them fifth place; Tunnel Wheels was sixth with 2:40.0.

The freestyle event used only a free routine, not compulsories. Each contestant was allowed two minutes in which to perform. This event was held on the new (too new) flatland freestyle area between the slalom runs.

At the end of the day, Santa Cruz had accumulated 18 place points, far ahead of the pack, for a first-place, winning \$800. Hobie placed second with 23 points and winning \$400. Gordon and Smith won \$300 for placing third with 31 points. Logan earned 34 points, Sims earned 37 points, and Tunnel Wheels had 38 points. What a day! With still another power day to follow.

Entries for Sunday's individual competition had been invited weeks before. They began assembling early for the usual registration and board check. Having raced on Saturday, also, many were present for a second day of competition. Again the slalom started the day. Denis Shufeldt was out early setting the course. Racers got two practice runs, and then the heavy racing began. Each skater raced twice in the qualifying runs. The best time was noted as the racers were seated in a single-elimination ladder. From then on, each racer took two runs in each heat. The slower racer was eliminated, the faster racer was advanced. In the finals, John Hutson raced Bobby Piercy for third and fourth. Tony Alva raced Henry Hester for first and second. It was a tremendously exciting heat. Piercy broke his board on a run and had to race on a new one. Hester took a bad fall, only to return and make an even faster time on the next run.

This contest also provided an opportunity for the country to view another new event. Held in the same bowls area as the cross-country relay held on Saturday, contestants competed in a bowls free-style. Imagine the best pool riders like Alva, Weaver, Weed, Logan, all given a two-minute chance to let it all hang out. And are they ever professionals—smooth, calculating,

dramatic! Don't miss it when ABC shows it in your area.

The flatland freestyle was held on the area between the slalom runs. It was growing dark as the weather clouded the evening sunset, but that didn't slow anybody down. Curt Lindgren performed a smooth *double* kick flip; Chris Chaput executed smashing handstand 180 walk-overs; and Mr. Electric, Tony Alva, brought a new trick to the sport, a handstand carving a tight 180.

Running concurrent with the flatland freestyle was the downhill speed race on the Park's new 600-foot run. Requiring full safety equipment (helmets, gloves, knee-elbow pads, shoes, long pants), the estimated 35 m.p.h. run caused no injuries—some falls, but no injuries. And that is to the credit of the Park designers, Jack Graham and John O'Malley, and the safety equipment required.

The awards ceremony turned out to be as fun, and definitely more relaxing, than the entire two days of competition. Awards were given after dark in the lighted bowls area. While waiting for scores to be compiled, the stars of the skateboard world, and their friends, all sat on the top lip of the big bowl watching Denis Shufeldt, who had put in 21 hours on the microphone in two days, put on his own show, featuring lots of laughing, hooting, relaxing, and just generally horsing around. Awards, and kisses by Miss Hang Ten, were awarded to finalists in a grand manner.

The Second Annual Hang Ten World Contest was a smashing double-day way to end the skateboard season. With winter coming on and no pro contests on schedule, the stars will have more time to practice, invent new tricks, and improve the old ones. Wait till you see them next year.

RESULTS

MEN'S DOWNHILL SPEED RACE

- | | |
|------------------|-------------------|
| 1. Mike Williams | 6. Torger Johnson |
| 2. John Hutson | 7. Tom Sims |
| 3. Bob Skoldberg | 8. Stacy Peralta |
| 4. Tony Alva | 9. Bruce Logan |
| 5. Bob Piercy | |

MEN'S SLALOM

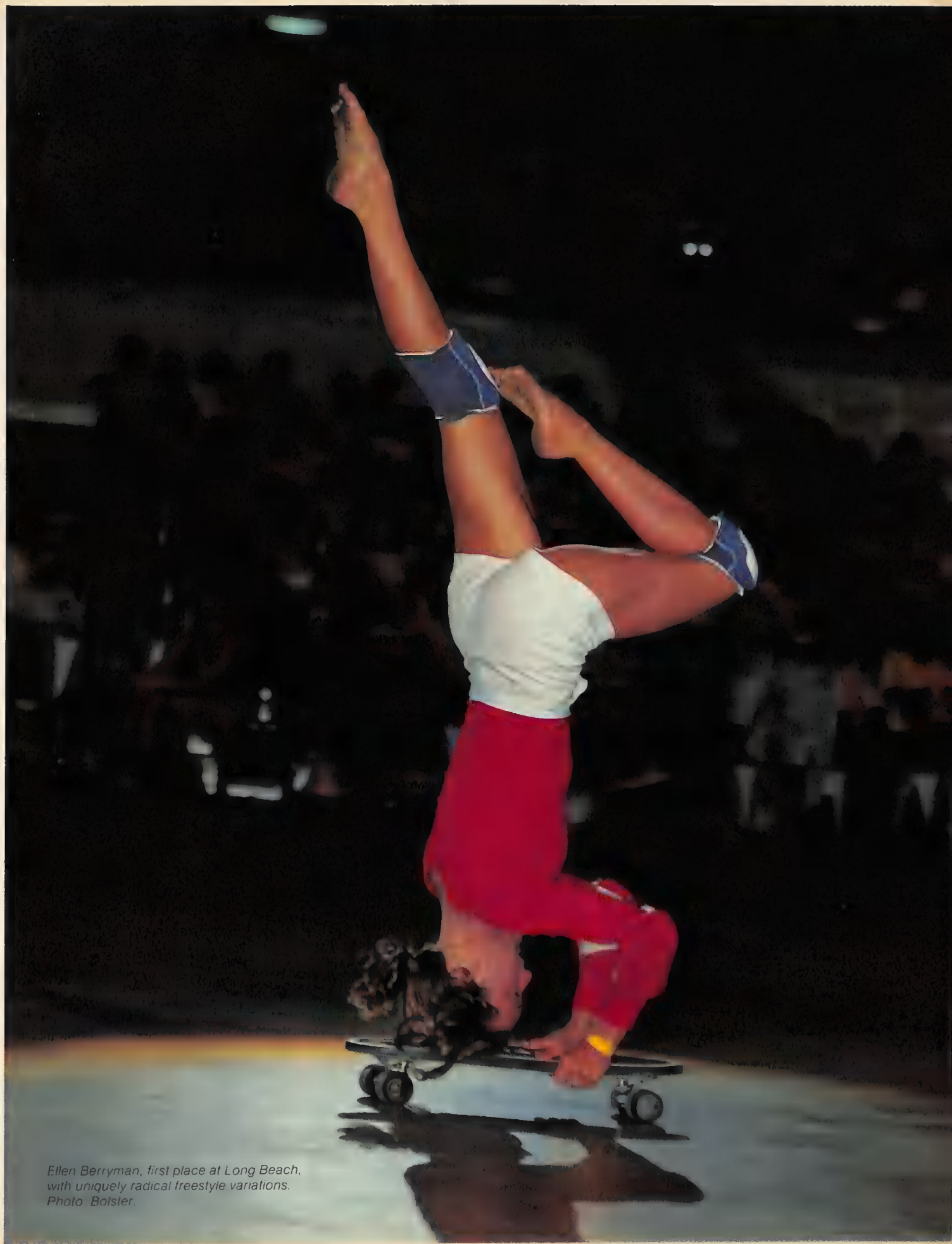
- | | |
|------------------|-------------------|
| 1. Henry Hester | 6. Paul Engh |
| 2. Tony Alva | 7. Conrad Miyoshi |
| 3. Bob Piercy | 8. Tommy Ryan |
| 4. John Hutson | 9. Mike Williams |
| 5. Bob Skoldberg | 10. Tom Sims |

WOMEN'S SLALOM

- | | |
|--------------------|--------------------|
| 1. Kim Cespedes | 5. Robin Logan |
| 2. Ellen Oneal | 6. Robin Alaway |
| 3. Laura Thornhill | 7. Dodie Hackemack |
| 4. Kathy Bomeiste | |

MEN'S FREESTYLE

- | | |
|----------------|-----------------|
| 1. Bruce Logan | 3. Mike Weed |
| 2. Tony Alva | 4. Steve Cathey |



*Ellen Berryman, first place at Long Beach,
with uniquely radical freestyle variations.
Photo: Bolster.*

- | | |
|---------------------|------------------|
| 5. Skitch Hitchcock | 8. Jose Galan |
| 6. Torger Johnson | 9. Curt Lindgren |
| 7. Stacy Peralta | 10. Chris Chaput |

WOMEN'S FREESTYLE

- | | |
|-----------------------|----------------------|
| 1. Laura Thornhill | 4. Ellen Oneal (tie) |
| 2. Kathy Borneister | 5. Robin Alaway |
| 3. Robin Logan | 6. Mary Zerkie |
| 4. Kim Cespedes (tie) | |

MEN'S OVERALL WINNERS

- | | |
|------------------|-------------------|
| 1. Tony Alva | 6. Bob Piercy |
| 2. Bruce Logan | 7. Bob Skoldberg |
| 3. Mike Williams | 8. Torger Johnson |
| 4. John Hutson | 9. Stacy Peralta |
| 5. Henry Hester | 10. Mike Weed |

WOMEN'S OVERALL WINNERS

- | | |
|---------------------|--------------------|
| 1. Laura Thornhill | 5. Robin Logan |
| 2. Kim Cespedes | 6. Robin Alaway |
| 3. Kathy Borneister | 7. Dodie Hackemack |
| 4. Ellen Oneal | 8. Mary Zerkie |

THE LA COSTA SUNDAY RACES

by Di Dootson

September Sunday races were "up" and "down." "Down" because the Long Beach (Sept. 4-5) and Hang Ten (Sept. 18-19) were both held over a weekend; and "up" because on the Sunday between those two events, La Costa had more racers present than ever before. For the Giant Slalom on Sept. 12, there were thirty-five entries! There were so many that each took only three runs. The top ten were taken to the finals where they took three more runs.

1. BOB SKOLDBERG
2. MIKE WILLIAMS
3. HENRY HESTER

Other racers:

Dave Dominy (F)
Stacy Peralta (F)
Tommy Ryan (F)
Chris Yandall (F)
Russ Gosnell (F)
Neil Graham (F)
Layne Oaks (F)
Marty Schaub
Lance Smith
Steve Sherman
Chris Foley
Woody Woodstock
Doug Saladino
Steve Cathey
Jeff Emerck
Steve Lis
Jon Neander
Paul Engh
Jeff Alexander
Ray Allen
Robin Logan
Dave Carson
Randy Travers
Curtis Hesselgrave
Warren Bolster
Kathie Borneister
Paul Hoffman
Abe Rodriguez
Jeff Junkins

Di Dootson
Becky Williams
Dodie Hackemack
Dave Hackett

The Sunday after the Hang Ten turned out the usual number of entries. The pros who regularly race were taking a break, leaving the scene wide open for those up and coming amateurs who are usually overshadowed. For the first time at La Costa an amateur, Steve Sherman, beat a field of pros for first place in Giant Slalom.

The Tight Slalom was another good race for the sixteen entries. Another amateur won a place in this race—Pete Tholl placing second. These younger men and women, are practicing constantly. With their eyes on winners like Hester, Skoldberg, and Williams, they are truly going faster and giving the pros a good race. Dave Dominy and Dave Carson were well matched that day. Making the same times in the finals, they required three runoffs to decide who took third.

GIANT SLALOM

1. STEVE SHERMAN—Am
2. MIKE WEED—Pro
3. MITCH HAAKE—Pro

Other racers:

Dave Carson (F)—Pro
Rodd Saunders (F)—Pro
Garrison Hitchcock—Pro
Eddie Katz—Pro
Curtis Hesselgrave—Pro
Pat Ferguson—Am
Ritchie Saunders—Am
Jeff Junkins—Pro

TIGHT SLALOM

1. MIKE WILLIAMS—Pro
2. PETE THOLL—Am
3. DAVE CARSON—Pro

Other racers:

Dave Dominy (F)—Pro
Chris Foley (F)—Pro
George Torres (F)—Am
Steve Lis—Am
Steve Sherman—Am
Eddie Katz—Pro
Curtis Hesselgrave—Am
Warren Bolster—Pro
Mitch Haake—Pro
Rodd Saunders—Am
Pat Ferguson—Am
Ritchie Saunders—Am
Jeff Junkins—Pro

This weekend also saw the institution of a "Duffers" race. Open to anyone who feels they are past skateboarding's prime, it has to be the most fun race of all.

Duffer's Slalom

1. Brigg Sherman
2. Danielle Carson

Races on October 3 never really happened. There were plenty of people running the course. Stop watches were present, but it was about 85 degrees, and much too hot to skate hard.

The amateurs took over the race on October 10. With eight entries (6 pros, 2 amateurs), racers took four runs and considered the best of those times to place first, second, and third. It was the two amateurs who took first and second. Hard

on the ego, but OK on the wallet, the pro placing third took home the whole purse.

GIANT SLALOM

1. STEVE SHERMAN—Am
2. MARTY SCHAUB—Am
3. LANCE SMITH—Pro

Other racers:

Denis Shufeldt—Pro
Dave Carson—Pro
Chris Foley—Pro
Ellen Oneal—Pro
Pat Ferguson—Pro

The Duffers were there for the second week. And . . . someone's been practicing. If she's not careful she won't be a duffer anymore.

Duffers

1. Danielle Carson
2. Brigg Sherman

October 31 (it happens to be Halloween) is the date chosen for the first Masters race at La Costa. Open to anyone twenty-seven and older, it finally gives the Masters a chance to compete against their peers. A lot of older skateboarders are looking forward to that one.

THE FIRST ANNUAL MICHIGAN SKATEBOARD CHAMPIONSHIPS

by Chris Yandall

SLALOM RESULTS

Boys'

Men's

- | | |
|---------------------|-------------------|
| 1. Pat Barret | 1. Joe O'Laughlin |
| 2. Charles Yandall | 2. Fred Yandall |
| 3. Brent O'Laughlin | 3. John Genuine |

As sunset approached and relieved Bay City of its typical muggy day, the First Annual Michigan Skateboard Championships got under way. Enthusiasts throughout the city entertained a crowd of two hundred, which was certainly unique for the area involved. Representing the industrial farm town, like many other midwestern towns, were the high school kids, overly tired with the seasonal routines of secondary sports. Added interest stemmed from athletic prowess from the sports jocks who were thinking of alternate ways to bust their buns. All in all, fun was had by all. Unlike the radical West Coast, which everyone knows had a head start, the crowd viewed an earlier scene of sunny California. The handstands, nose wheelies, and simple space walking, were well received by the CB crowd.

A 25-cone course with a straight and staggered variation was well raced by the many competitors. The men's division along with the boys' resulted in only tenths of a second between the finalists. Pat Barret edged Charlie Yandall out of first-place honors in the boys' division, while John Genuine and Freddie Yandall were surprised by an upcoming star. Joe O'Laughlin, in the top three men's finals.



Although a relative newcomer to bowl riding, Ellen was quick to grace the walls with her delicate touch at the Carlsbad Hang Ten. Photo: Warren Bolster.



Debi Eldredge, twirling beautiful flowing circles at Long Beach. Photo: Bolster.



Ellen Berryman reveling in the dance. Frampton concert photo by Todd Friedman / Spectra-Action.



Another aesthetically fine performance by Laura Thornhill at Long Beach. The lady is a champ. Photo: Bolster.



Steve Brown in suspended concentration during the barrel jump preliminaries at Long Beach. Photo: Bolster.



Although having been drugged by an autograph-seeker's spiked soft drink, Brad Logan still managed to perform his routine at Long Beach before being taken to the hospital.



Dennis Martinez, young kick-flip technician, practices his art at Carlsbad.



(two photos) An incredibly strong future athlete, 5-year-old Mike Aiken is progressing so rapidly that we can hardly keep up. Shown



jumping one board at Long Beach one week, and four boards at Carlsbad two weeks later.



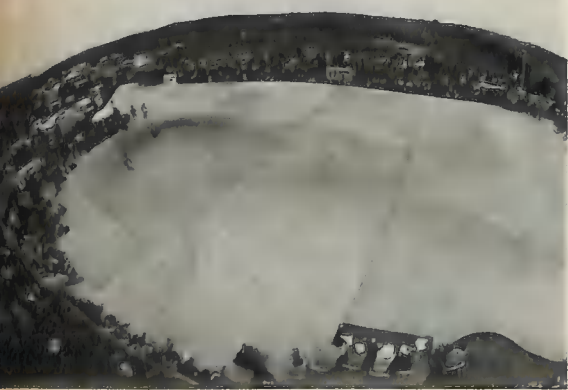
Ernie Martin from New Jersey, winner of the high-jump event, and darkhorse skater par excellence.



Doug "Pineapple" Saladino, table jumping at Long Beach.



"Hang ten whenever you can;" Skitch Hitchcock's solution to the contest footwear regulations. He was disqualified. Photo: Glen T. Buckles.



Unique, one-time overview of Carlsbad from the ABC Wide World of Sports lookout.



Since last issue, Steve Cathey has already upped his two-board, consecutive 360's total to 98 revolutions.



The Rhino Team further demonstrating their bizarre skills at the Hang Ten.



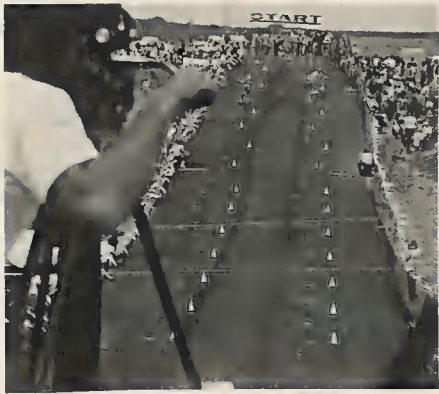
ABC slalom overview. Ellen Oneal and Kim Cespedes blaze new trails.



Gregg Weaver sets up another of his amazing lip slides at the Carlsbad Hang Ten.



Skitch Hitchcock's radical bowl-riding strength moves at Carlsbad.



Laura Thornhill flowing on the fresh asphalt of the new Carlsbad Hang Ten freestyle area.



"Mad Dog" Tony Alva, full throttle, as always, through the new Carlsbad downhill. (Racing people is easier than racing cars.)



Chris Chaput, winner at Long Beach just two weeks prior, showing flow speed at the Hang Ten.

Frampton Concert.
Photo: Todd Friedman
/Spectra-Action.



Bobby Boyden's kick-flip high jump.



Fifteen-year-old freestyle wizard, Steve Shipp.



DON E. BRANKER INTERVIEW "The Thrill Is Gone In Rock And Roll"

by Warren Bolster

It was with a great deal of uncertainty, yet hope, that skateboarding's infantly vulnerable professional movement approached the California FreeFormer World Professional Skateboard Championships. In spite of heavy recent skateboarding exposure before live audiences of 50,000 plus at the Beach Boy and Frampton concerts (produced by the prestigious Wolf and Rissmiller concert promoters under the direction of Don E. Branker), there was still the bitter taste of the previous large arena disasters, or near disasters, to wash from the memory. One question ran rampant—could anyone really attract a large enough audience for the promotion to pay for itself, as well as properly paying the participants? No one was certain, but it seemed to be generally felt that if anyone could do it, Don Branker, in conjunction with Wolf and Rissmiller, could be one of the last two hopes for the professional sport; the other hope being the Hang Ten at the Carlsbad Skate Park to be held two weeks later, under a different format; different because network television coverage and not a large attendance was the major consideration. But the purse at the Hang Ten was necessarily small, whereas the real hope of the professional skaters seemed to immediately lay in the supportive \$20,000 offered at Long Beach.

It's all become history now. While not attracting a monster of a crowd, Donny Branker did, however, attract an audience of proportions yet unheard of in skateboard history. Approximately 12,500 people over a sixteen-hour, two-day period, as compared to the best prior record of approximately 5,000 people (over even more hours in a two-day period). New hope was injected. In fact, Long Beach, it was felt by most, was the cleanest run, best paying and most entertaining contest of any size or kind ever held. The revolutionary act of paying every invitee a check for \$100 (not of the rubber variety) guaranteed that everyone went home a winner, as well as a paid professional. True champions were picked, and there were few complaints with the results. The pros finally had something to be

proud of—even those who previously had exhibited less than professional conduct rose to the occasion.

The cause and effect of all this seemed to point the finger at the man most responsible—Donny Branker. His no b.s. attitude, often considered bordering on rude to someone unaccustomed to his nature, was partly to praise. Not the kind of niceties that will win friends (as Donny is the first to admit), but very functional for getting the job done with a minimum of bickering. It was following this philosophy that Don let it be known from the start that trouble-makers wouldn't be invited—"we don't need it," he's often been heard to say. By setting up a logical, functional order of command, he was able to eliminate the unnecessary distraction of dealing with individual rider's problems—a problem that had contributed to the undoing of many others before him. And it all worked. However, in spite of Long Beach's success in terms of future projected attendance potentials and new professional standards, Donny is still not satisfied. He seems to be the kind of person who learns rapidly from his mistakes, and you get the distinct impression that those mistakes don't have the proverbial "snowball's chance in hell" of recurring.

All told, Donny's program adds up to one helluva entertainment package, ensuring that skateboarding dream continues to unfold, more brilliant than ever. Those who don't believe in or care about the dream will undoubtedly fall by the wayside, as they should. I have every reason to believe that Don Branker will be around for a long time. The guy's all right.

Could you give us a rundown of your past experience in promoting events?

Basically, I'm a concert promoter. Over the last eleven years, I've promoted concerts throughout the world; Canada, Europe, and the United States, to the tune of probably 1,000 concerts. Some of them have been very small, others have been the largest concerts ever held. The achievements I'm most proud of were producing the California Jam on television, and the live one, which was the largest

grossing event in entertainment history. I was executive producer of the Evel Knievel Snake River Canyon jump; I hosted "In Concert," the ABC-TV network show for a year; did the Kentucky Derby as a coordinator for ABC when they moved into it; produced records and groups and albums, and managed bands; and now I'm in skateboarding.

What brought you to skateboarding?

Well, for me, the thrill is gone in rock and roll. I got very bored with it. You see everything, and so often there's just really no tingle of thrill left for me. This gave me an opportunity to go to something new, as well as make some money at it.

What kind of future do you see in skateboarding promotion?

Well, we see bigger contests coming along; we see organizing the parks into regional and United States contests, where, like this year at the Long Beach show, we did it by invitation and by a committee. Next year, hopefully, we'll do it by regional contest winners coming into Long Beach from all over the country, and all over the world, if possible. That is, if it is at Long Beach. We don't know where it's going to be, but we do know it will be during the same time period next year. There will be more prize money; it will be a better-run contest than this year's. We're going to be getting involved in aspects of it that other people aren't involved in; for instance, the professional skater. We want to deal with the professional skater; we want to help in guiding his career; we want to get some more money as team members; we want to get more money for the contests; we want to get more involved in television and into the movies where they're paid adequate amounts of money, and get them more active into the writing, like you have done in SKATEBOARDER: you've given them an opportunity to write their views down. We've expressed those views in other areas, such as books. One of the books that we're involved in right now is learning-to-skateboard-safely books: "Learning to Skateboard Safely" is the name of it. It's being written by myself and ten other top skaters in the world. An average six-year-old can pick up the book and learn how to ride. No bullshit, no fancy words in there, and not 160 pages of somebody's philosophy. This is just strictly cut and dried; how to ride, how to skateboard in the right way. Since I start off everything by learning the hard way, I figured someone else might benefit from the experience.

What areas are your association's policies geared to?

The main areas that we're looking at are the skaters themselves. That the skater is not being abused anymore as he has been for the past few years, and that he is rewarded for competing and rewarded for doing exhibitions, and he gets involved in the proper films and the proper magazines, and they're paid for what they're doing. Other people are making money off them; it's about time that they made money back

themselves. We want to also get involved into competitions like we did at Long Beach, except over the whole country where we can bring in other kids. I was glad to see a kid from New Jersey coming in, for instance. He came 3,000 miles, but he was a winner. So throughout the United States, there's a lot of good skaters who are not being seen. As we travel throughout the United States, we'll be looking at these skaters and finding a place for them, referring them to various schemes, guiding them on how to become a money-making professional. Basically, what it comes down to more than this is that they're professional athletes. The only reason why I admire a skateboarder as an athlete is because he's just like the average person; he's not big enough to be a basketball player; he's not big enough to be a football player; he doesn't have the money to become an ice skater. He's just an average kid, and now he has a way of making a living. I'm really glad to see it, because that's exactly what I am, just an average kid. My little boy, through heredity, is gonna be an average guy's kid. Now what is he going to do for a living? Well, right now I'd love to see him be a professional skater. And starting off at 4, and having the expertise of all the riders that are friends of mine, he's gonna be a champion some day. I want him to be.

What are your association's plans for next year?

The association, over the next year, is going to be involved very much into opening up the skate parks. We are promoters and producers, and those are the two areas of skateboarding that I felt were lacking, that we are going to be involved in. We are going to be involved in new parks coming up, not actually making them, but promoting them once they're built. We'll be producing exhibitions throughout the country, actually throughout the world, the way it's looking right now. Again, adding a little bit of entertainment flair to it. We're going to coordinate the riders themselves so they are protected, like we talked about earlier. We're going to put together an association that will be open to all members, even with professionals and non-professionals, so that they can participate on the same levels as professionals and draw from their experiences in their learning. We have a large investment in skateboarding right now, and we plan to stake a lot of money into next year, because we believe in it as a sport, and I'm looking forward to skateboarding happening, mainly because I don't want to lose any money, naturally, but also because I find myself on the creative end of something that is just starting. Even though I feel that a lot of people who put in the years beforehand paved the way up until now, I still think it's in its birth stages. Now my corporation and I can become involved and originate our own ideals of skateboarding, and help out in the areas of producing and promoting. That's the areas we excel at. Do you think that the future competitions will take the same form as they're taking now?

"... he electrifies the audience because of his charisma." Russ Howell performing before 55,000 fans at the Anaheim Beach Boys Concert. Photos: Warren Bolster.



Gerry Patterson.

Well, they'll improve. What we did with the Long Beach Contest was to take a composite of all the other meets that had been held, whether they were successful or a failure. We try to take the best parts of them and incorporate them into a successful show. We think we succeeded at that aspect of it. Now we have to take it and improve it even more, spending more time researching and developing the compulsories, an aspect which we added into skateboarding. I think the compulsories are a very vital part of skateboarding in the future. They will increase the standards of the skaters, increase the rules, and possibly train the judges better so that we can have a whole unbiased group of judges to pull from in the freestyle, just to keep improving it. As we're improving it, we're gonna involve more of the audience. The audience is a key right now to professional skateboarding competition. If you run a meet, and 500 people show up, everybody loses; the skaters who compete, the man who put on the meet, and skateboarding as a whole. Whereas, like at Long Beach, you saw basically a good crowd, the best skating I've ever seen by the skaters themselves, because they drew from the energy of the audience, and also they were drawing for the bigger dollars, so they put themselves on. I reviewed the films because I didn't get a chance to see it, and it was the best skating I've ever seen, it really was. The demonstrations and the freestyle routines were just beautiful, and the arena floor is not even the best location to do it on. But for the time being, until the parks get big enough to hold the crowds that we need to sustain it, we'll stay indoors. Once the parks are big enough and they can hold an audience of 15-20,000 people, we'll shift out to the outdoor parks, because that's where they really should be held.

Do you think there is any aspect of the sport that might have to be eliminated or improved on in order to add more spectator appeal?

I think we just need to grow from there, because what the audience likes to see is moods that they can relate to; they like to see the jumping; they like to see the twisting and the flipping; they like to see the headstands; they like to see the racing. They don't understand the racing that much; they just watch the winners; they know one guy's faster than another, but they don't really understand why he's faster. If you take a person like Henry Hester, he is the fastest skater in the world, and he is that way because he has developed a style; he has the best equipment; he's trained the hardest, and more important than that, he's a true competitor. As more of them learn to compete among themselves, you're going to start seeing an upgrading of the competition, and consequently more people coming in to see it. Of the young kids we watched during their freestyle demonstrations, the winners are only 15 or 16 years old; two years from now, they'll be spectacular performers. The aspect that we are bringing into it is the entertainment aspect, and this is what draws the people to see it. They don't come to see the newest boards that are out, or the newest wheels; they come to see the performers, the speeders, the professional athletes, and I call them entertainers because they are. We saw that for practically sixteen hours; they

were entertaining an audience. For the first time, they were entertainers, in contrast to other meets, which I always look at, watch and research. The audience was a bystander; they were looking on at what was going on, but not really participating in it. In this one here, the audience was right there; they were aware of it; they were aware that Tony Alva was going for 18 barrels, and that Ernie Martin from New Jersey was going for the 4'8" high jump. They were aware that Chris Chaput's performance, and Ellen Berryman's, was the best of the day. This was an audience that walked in six hours earlier, knowing nothing about skateboarding, and walked out of there understanding what was going on enough so that they were participating in the contest themselves. So it's just a matter of education. Your magazine is educating the mass public so far, and it's very important that it keeps on going.

What do you think that we as a magazine might do to help improve the sport?

By reporting exactly as you see it. We had a very unique situation, because you were selected as a contestant in this meet, so you got to report on the meet from the inside out; and if we were shysters, or con men, or whatever, you would report it as that, and I would think, as a magazine, you should report it as that. I think that what you're starting to do now is very good. You're opening up to other skaters, so they just don't see the same faces in your magazine; and that's very, very valuable. By giving a chance for a young performer coming up to be somewhat known, he can parlay that little bit of notoriety into a team slot someplace along the line for him. My main criticism, of course, as we discussed, is that I want to see that magazine out on the newsstands more, so the average kid, again, can walk into a store in Des Moines, Iowa, and pick up a SKATEBOARDER Magazine. Right now, they all get sold out before it gets to Des Moines, unfortunately. But we need the whole country, and your magazine, as our bible, has to reach the mass public.

As an agent and a promoter, which skateboarders that you've seen might be potential entertainers?

You know it's real interesting, out of all the riders, you can see the ones with charisma. In the slalom, you look at Henry Hester, Bob Skoldberg; you know, they put their whole heart into it, and you can feel that in the audience. Paul Engh has always amazed me. A young guy that I'd never seen before, Bob Piercy, had an awful lot of charisma, and the audience was relating to it. And in the slalom, it's a little harder because you only have a short period of time to excite a whole lot of people. My favorite style of skating is the Ed Nadalin style, which is that smoothness where he goes from one move to another move in a beautiful transition, that I think eventually all freestyle skaters will have to incorporate into their freestyle routine. The fluidity right now is lacking; it was one of the only things that was lacking in the freestyle event. You look at a Russ Howell; I got to see Russ perform in front of 50,000 people three times this summer; he electrifies the audience because of his charisma. He is a performer and entertainer, as well as an athlete; you could see that from the middle of L. A. Coliseum to the top of the rafters. Very few football players can

portray that charisma like Russ had. There are other stars that I'm really impressed with; Bob Mohr, for example. I like Bob's style, because Bob is an entertainer; he's a musician, and he understands the relationship between an audience and a performer. Young Chris Chaput just totally blew me out, as far as doing very, very hard tricks and not really making a great big to-do about it. He did the hardest tricks you can do. Ellen Berryman, the girl who won, was most impressive. She is just an angelic-looking rider. When she gets on a skateboard and does the tricks, she just mystifies me, because I can't do any of them just standing on ground; I'm amazed at what these young people have done. And this is just a start. I mean, over the next year, you're gonna see the exposure as they start becoming performers as well as athletes. They're gonna start choreographing their routines so that not only are they incorporating the hard tricks in their routines, but they're gonna make it more of a show for the audience. So the audience is gonna come to watch, you know, to see who is the next Dorothy Hamill out of skateboarding. Like Ellen Berryman has the head start on that right now; she's right there. You've got some other young girls that are coming up that are really like this. Ellen Oneal impresses me as a good young skater coming up. Desiree Von Essen, to me, is the most solid girl competing for all events. She's the strongest competitor in the women; she's like the Henry Hester of the women. What we need is, of course, more women in skateboarding. I think it is very, very important. I think the ones that are competing now have come a long way in just the seven or eight months that I've been involved, and over the next year, we're gonna see a lot more women coming into it. How many people do you think you might be able to draw to a skateboard competition?

I think next year, just gauging by the audience that we had this year, which was just a little bit over 12,000 people, that by next year, we can at least double that, meaning we're talking right around 25,000 people for a championship. That in itself is not that hard to do, because we know that the people that came this year walked out of there positive; they saw something they'd never seen; they enjoyed it; they took their family to it. A lot of the people I talked to said it was the first opportunity they'd had for the parents and the kids to enjoy something together. Another unique thing was the fact that the parent was taken there by the kid, and the kid educated the parent throughout the day: "Daddy, lookit, that's a 360, and that's barrel jumping." The dad went in there originally thinking, "I don't want to see these kids; I don't want to see my kid try all these tricks." Then once he saw what went on, he realized his kid could do that trick because there's so much training goes into it; he had overcome the fear that he had of skateboarding. Now I talk to some people who say the whole family is skating together, which is great. On my block, I see it happening; I see it happening all over; you know, where the parents and children, after dinner, are going out on the streets and skating. I love it; I do it every night with my family, and that's the first time we've done anything together because of my time problem. We ride, and we learn, and it's fun.



Long days, exhausting off a constant rush in
I only want in your arms (the guitar)
Photo: Warren Strobel



Ellen Oneal

17 years old, rides for Gordon and Smith Fibreflex

Within a scant year-and-a-half of skating, Ellen Oneal has already arrived at a level of competency in freestyle where the sport/art evolves into creative self-expression. Just as Roy Jameison's hyper enthusiasm is reflected in his quick slicing and sliding, and mellow Weaver, in his flow, Ellen's upright posture and graceful movements indicate an unassuming sense of pride and, as many observers have remarked, "a bright future ahead in skateboarding."

Last September at the California Free Former Invitational in Long Beach, Ellen's first pro contest, she dazzled the huge crowd with her radiant smile and one of the most thoroughly and thoughtfully choreographed routines in the event. Despite having to restrict her pre-contest practice to a bare minimum because of a midsummer bout of meningitis, Ellen managed to work such maneuvers as wheelies, walking the dog, an aerial jump, a V-sit and a handstand, to the tempo of the Beach Boys' classic, "California Girls," winning wide audience approval and a \$100 check for third place. In doing so she set a high standard for style and continuity in the women's freestyle, which she attributes to a positive attitude, five years of ballet, a year of gymnastics and her one-time mentor, Ed Nadalin.

Ellen met Ed at the Belmont Park Contest in the fall of '75, and they soon struck up a close friendship centered around their mutual interest in skating. He encouraged Ellen, explained technique, and influenced her toward developing cohesive freestyle routines.

"Ed impressed upon me (the need) to go from one trick into another as smoothly as possible," says Ellen,

"and if you need a pump, work in a torque rather than taking a foot off the board. That really helped me a lot in just learning to put tricks together."

While performing exhibitions with Ed and the Cal Pro Team during the first half of 1976, young Steve Shipp offered Ellen similar assistance, as they'd struggle with new maneuvers together. Most of all, hard-nosed Steve wouldn't let her slack off during practice sessions; and, in fact, almost literally pushed her into learning the gorilla grip, generally regarded as a man's move. (Somewhat ironically, Ellen is often encouraged to eliminate aeriels from her routines, *because* they are usually regarded as unfeminine.) "You can only take so much from someone you don't really like," Ellen explains. "But Steve and I are buddies. He's really influenced my discipline."

Yet now that she is participating even more heavily in the sport—competing, performing exhibitions and, just recently, working part-time at a skateboard equipment retail outlet—she is finding that the discipline, necessary to excel in any endeavor, comes much easier. "I guess it all revolves around having fun." And related to her enjoyment of skating, is the reassuring feeling that, despite or perhaps because of having become involved in competition in the beginning largely by chance, she is presently letting her skating "take its natural course." The statement reflects religious/philosophical leanings and is consistent with her move this fall to G & S Fibreflex, a Christian-oriented company. Besides, G & S, who has provided her with a quiver of light-camber boards which are "perfectly adjusted" to her slight weight and height, is located only a few miles away from her San Diego home.



Caught between moves in her classic performance at Long Beach, Ellen Oneal trips the light fantastic.

Ellen is looking forward to "practicing with the team," learning from such notables as Steve Cathey, and teaching others in safety demonstrations, which will take her across country on short trips during this, her senior year in high school. She appreciates the opportunity to meet other skaters and people in general, and would like to eventually find a career where she can continue to relate to and possibly help young people, along the lines of a probation officer or a physical education instructor. ("Since skateboarding is a sport now, they're going to need teachers in the future, and I'd really like to get into being a professional coach or a teacher—sports in general and skateboarding specifically.")

In the meantime, Ellen is content to be where she's at and in the direction she's heading. Evidently, she's doing something right, as, prior to the Hang Ten Championships at Carlsbad, Ellen was featured in a television profile by ABC Sports, similar to what they've done with major Olympic competitors. It is hoped that such a profile will delve deep enough to bring out the inspiring person that is Ellen Oneal. Actually, her smile and her skating say it all.

—Brian Gillyglo



Torquing two-board turns with a taste of style.



"I guess it all revolves around having fun."



Soft touch control of a two-wheel flow with light



Strength, style and originality South Beach Pier, Miami. Photo. Steve Lester.



JIM McCALL

**15 years old, rides for Fox
Skateboards**

As he walked off the airplane, he looked like any fifteen-year-old might—wide-eyed and hesitant about his new surroundings.

It was a cool, grey afternoon in May, 1976, overcast covered L.A., contrasting the sunny skies of his hometown in Melbourne, Florida. Jim arrived as one of the two people invited to compete in the Magic Mountain Contest, the other being Bruce Walker.

Jimmy had only been skateboarding slightly more than a year, and was to make an impressive showing here by tying Roy Jamieson for second place in the freestyle preliminaries and picking up fifth in the finals, a considerable achievement, considering he was competing against some of the best freestylers in the world, in an open age group.

Urged by his parents and coached by Bruce Walker, success has come early for young Jimmy. Of Jim, Bruce said: "... he is a freestyle specialist, but lately into bowl riding and slalom. We've been racing a lot, and Jimmy has consistently turned in the fastest times, and on a freestyle board, no less. He's definitely a major threat in any contest he enters—no matter what age group."

McCall has a professional outlook on skateboarding, as well as having won the Florida State Championships Junior Men's Freestyle event, and participating in various skateboard exhibitions. When advised to retain his amateur status for possible Olympics entry, Jimmy declined, saying: "I don't think skateboarding will make it into the Olympics, and if it did, it would be too



Jim McCall... radical Floridian freestyle pro, future bowl and slalom threat. Photo: Darrell Jones.

far in the future."

Recently, while in California for the World Professional Skateboarding Championships, Jimmy put on an outstanding performance with his one-handed handstand and his handstand tic-tacking (Ed. note: kickturning in a handstand position). During his stay in California, a film company (B grade, obviously) approached Jimmy for an appearance in their new movie (get this) "Monsters Skateboarding From Outer Space." Stranger than truth it is; gone with the wind it is not.

Originally, Jimmy concentrated on freestyle skateboarding, going on to bowl riding and slalom only when he felt comfortable with his freestyle abilities. Jimmy is an advocate of skateboard safety equipment, believing they will minimize injury in skate parks, downhill runs and slalom courses. Since Jimmy is still young he'll undoubtedly have plenty of time to influence and offer ideas to an ever-increasing skateboarding populace both east and west.

—Darrell Jones



Jimmy's unique handstand tic-tacking totally amazed the other contestants at the Long Beach Contest, who were unprepared for so much, so soon, from so far. South Beach Pier photo by Steve Lester.



Butt burning at Skateboard City. Photo: Darrell Jones.



Northern California's super-fluid Kim Cespedes.



KIM CESPEDES

18 years old, rides for Hobie Skateboards



In the largely isolated skate community of Northern California, the sentiment is that Kim Cespedes has been long overdue for media exposure. Her Southern California counterparts, skaters like Laura Thornhill and Ellen Oneal, echo that thought. Skate cinematographer John Malvino ("That Magic Feeling") praises her as "a real stylist" and "the first lady of Northern California skateboarding." And John O'Malley of Carlsbad Skatepark, one of Kim's favorite Southern California spots, refers to her as "fluid" yet "aggressive in a classic Polynesian sense." (Actually, her dark complexion reflects part Guamese and Filipino ancestry.)

The problem, aside from the obvious geographic one, had to do with the nature rather than the quality of Kim's skating, which may well be likened to Gregg Weaver's gut-level cement surfing. The problem, and Gregg is a notable exception, had to do with almost traditional rites of passage to skateboarding prominence (i.e., initiation by competition or photographer acquaintance) and the low visibility of soul skaters. The problem is that Kim thrives on full-bore, spontaneous bank and pool riding, which, as Kim will be the first to tell you, is really no problem at all—unless, of course, you run out of banks and pools.

Although Kim presently resides just north of San Francisco in Marin County, she was, curiously enough, born in the San Diego area, and lived there until her thirteenth year.

Radical chic at Carlsbad. Photo: Warren Bolster.



Easily one of the most radical girls in skateboarding today.

Immediately thereafter, Kim spent six months in Hawaii with her mother (her parents are separated), where she learned the fundamentals and experienced the energy of wave riding. That enthusiasm was temporarily diminished, however, upon moving to Marin.

"The water's cold and wetsuits are a drag," she remarks. "I kind of lost touch with surfing."

And then, the summer before last, Kim was introduced to skateboarding by her younger brother, and that feeling was reborn. She soon developed a friendly "competitive thing" with her brother, which later gave rise to similar relationships on the Cycle World and Maharajah teams. Small local competitions and SKATEBOARDER Magazine provided further fuel, turning her on to variations on the surf style, like "dogtown." As a result, she was among the first female riders to perform kick turns on steep walls, and is possibly the only female to power slide at speed. ("The power slide is my favorite maneuver.")

Within the last year, Kim has also fared well in major Southern California slalom competition: 2nd in Jr. Women's at Ventura, 5th at Long Beach and 1st at Carlsbad. The reason seems to reduce down to the non-cerebral, almost instinctual, nature of the act, as well as the rush it provokes.

"I just stand where it feels right on the board," she explains, "and get my energy and gyrating going at the top of the course. I pick a line to follow—it's the most important thing. And then it's

... whatever feels right."

For that same reason, Kim has not excelled in large-scale freestyle competition. "I can do a lot of the tricks, but I have trouble putting a routine together." She further admits to getting "very nervous" in such situations, which she attributes to lack of experience. Although she's looking to improve her freestyle in the future, probably out of necessity, Kim openly concedes: "I'm not seriously into it."

Of late, most of Kim's serious effort has been divided between school and a square 10-foot-deep pool near home. One-and-a-half-feet from the coping and six months away from her high school graduation, she's anxious to really "get in touch with skateboarding," which will probably mean an extended stay in the San Diego area and "a lot more skating." Sometime afterward she sees the possibility of college.

In September, just prior to the Hang Ten Championships at Carlsbad, Kim signed on with Hobie, as she has a high regard for their equipment and team. (She rides 29-inch "woodies and woodie kick tails.") The requisite demonstrations and competition will, she says, enable her "to go places and skate with people who are really into it." And as for financial reward, the question throws her off a bit: "As long as the skating's fun ... if the money's there, I'll make it." Yet within a few seconds, she feels compelled to add, "But I don't really care." Not so surprisingly, those words come easy for Kim.

—Brian Gillogly



Unique backstretch at the Carlsbad Hang Ten.



Kim, having her bowl speed checked with a radar gun by Robin Rogers (Canada) and John O'Malley at Carlsbad. Photo: Dan Devine.



GREGG AYRES

17 years old, rides for E.T. Ripstix

Six-foot-three-inches tall, and a lean 175 pounds, Gregg Ayres (pronounced "heirs") looks a bit like an overgrown kid in his usual skating uniform of snug, striped tee-shirt and short corduroy shorts. But that's where the analogy ends.

In actuality, Gregg is a veteran explorer of skateboarding's incidental cement playgrounds, a pathfinder and pioneer, possibly among the last of a fading breed in Southern California. Gregg's mind is a road map to some of the most accommodating pools, bowls and pipelines, past and present, within a half-day's drive from his South Bay home. His ears and energies are always attuned like radar to new prospects.

During the last two years—or since he got his driver's license—he and his dog Scruggs (who, appropriately, chases urethane wheels instead of rubber balls) have made regular pilgrimages to such cement shrines as the L.A. bowls, the Reservoir and the Pipeline. Most recently, Gregg has been hot on pools, having ridden an estimated thirty so far, in which his backside and frontside "boinkers" (South Bay for kick turns) have earned him the curious nickname "Queaver" (reportedly a derivation of Gregg Weaver). As a result of his obsession, Gregg has come a long way in a short time.

"Gregg's definitely hot in freestyle. Unreal in pools!"—Laura Thornhill, neighbor.

"He's one of the best pool riders—the tallest person I've seen with a really good all-around style."—Jim Cassimus, photographer.

In other words, despite the ring of it, there is nothing queer—that is, odd, strange or soft core—about Queaver's skating. If anything is unusual, it is that



"... a veteran explorer of skateboarding's incidental cement playgrounds."

his above-normal height doesn't seem to be a restricting factor on his style or repertoire, except in "red-faced," or strength moves of which he laughingly admits, "I'm too tall or something—they just don't seem to work!"

However, a seemingly natural contortionist, Gregg doesn't let his size inhibit flow in small pools and other tight spaces. As for the more wide open inclines, says Gregg, height can work as an advantage, such as in the case of the Pipeline, where reliable reports have it, he shrunk the 15-foot tube and dominated it quite unlike anyone else. How high were his tracks? In his easy, confident manner, he speculates regarding himself and Kevin Anderson, a sometime skate buddy and inspiration: "I've never seen Waldo there, but we probably got about as high as you could go."

The other side of Gregg's skating, beyond his aggressive maturity in pools and on banks, is a good measure of quick and agile flatland freestyling, with smooth footwork and difficult variations like backward one-footed "heelies," and "backward-forward walk-the-dogs." In fact, it was the freestyle skating of the Zephyr crew back at the X-Caliber contest in the summer of '75 which originally sparked his current enthusiasm toward advanced styles of riding. "Before that, I could do maybe one 360, and I was the hottest guy on the block." And, of course, respected freestylers Laura Thornhill and Chris Chaput are from the same neighborhood as Gregg. "I think there's a lot of determined people from around there," he says. "When they do stuff, they want to do it well."

But, as would be expected, Gregg's heavily inclined toward bank freestyle, which proves a truer test of balance

and spontaneity. Going up into a pirouette and kick-turning back down, or spinning 2½'s, one-footed 2½'s and 1½ slides—he shows it to still be a very creative, largely unexplored area, one Gregg hopes will not be lost for future generations of skaters.

"Seems like a lot of bank tricks are going to die because the bowls have died—the 45° angle bowls," says Gregg. "A good thing would be a skate park with banks that went vertical at the top, so you could either do bank tricks or vertical kick turns. The skate parks now seem to be like pools; you can't really get as radical as you used to be able to in some of the bowls. They should give you a choice—you get tired of doing just one thing or the other."

Equipment-wise, Gregg is always prepared for any reasonably skateable terrain. When last spring there was a constant small stream of water running through the pipeline, Gregg rode undaunted on specially modified wheels with channels. His father, a machine-shop foreman, cut the tread to Gregg's specifications, and more recently, has been rounding off the edges of his wheels, "so they don't catch when you slide." A firm advocate of E.T. Ripstix, Gregg was just recently honored with his own personal model. The board is 29½" x 6½", made out of birch "for strength and durability," and features a "slight" kick tail ("because it works better that way.").

In the near future, skaters will have a chance to catch the often elusive Gregg in competition in which his apparent talent will be pitted—most of all, he says—against the "nervousness factor." Although he won't admit any definite expectations, he does feel his moves are sufficiently mastered, enough so to overcome any uneasiness. Gregg will concede, however, an eagerness toward his first few contests, as he has a number of unusual maneuvers he would like to debut "before somebody else thinks them up."

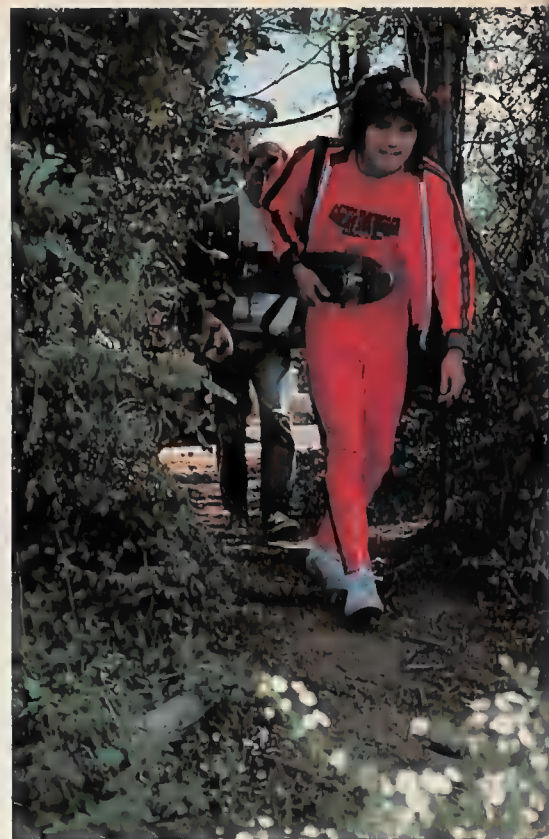
At present, Gregg is finishing his first year at junior college, having graduated early from high school through the grace of the California advancement test. "I've just been getting requirements out of the way," he says, "so I can eventually find something I like." His flexible schedule has afforded him the chance to extend his travels and more daylight hours in which to skate. And although he's not quite sure where he's going in skating, or life in general, Gregg's not dismayed. The way he figures it, riding the best spots and constantly innovating and improving techniques is satisfying enough... "until," he states half jokingly, "something better comes along."

—Brian Gillogly



His backside and frontside 'boinkers' (South Bay for kickflips) have earned him the colorful nickname 'Queaver.' Photo: Jon Cassimus

Swinging it off the top of a 16-foot spillway in New Jersey. Photo: E. L. Ignacio.



Ernie Martin . . . world record high-jump champion. Photo: E. L. Ignacio.



Gliding through the barrel jump preliminaries at the California Free Former World Pro Champs at Long Beach. Photo: Bolster.



ERNIE MARTIN

19 years old, rides for Casino Arena



Testing a new Corvette at a local Chevrolet dealer. Photo courtesy of Casino Pier.

On Saturday, September 4, pre-competition high-jump practice at the California Freeformer Pro Contest in Long Beach, found a relative unknown by the name of Ernie Martin easily clearing the bar at 4'8"—a full half-foot over the Sims-Beardsley record—jump after jump. The other competitors, understandably, were stunned and dismayed. On Sunday, the 5th, in an intense moment that brought thousands of spectators to their feet, he managed an official 4'7", leaving the nearest competition, Jerry Patterson, at a still remarkable 4'6". And then, a short time later, he exited almost as mysteriously as he came, catching a plane for an eventual destination some 2500 miles away—his stamping ground in and around the seaside resort of Asbury Park, New Jersey. Evidently, the place has more going for it than just Springsteen.

Self-described, Ernie Martin is (a) an all-around rider with a skateboarding background in the "Philly" (Philadelphia) area, (b) an East Coast skater, and (c) a member of the prestigious Casino Arena Team of Asbury, "probably the top team for the time being on the East Coast."

The order is not significant. What is is that Ernie feels a strong identity in his past, present and future relationship with the sport. He sees the potential for U.S. skateboard competition to evolve into an East-West confrontation in the coming years. ("For the West, the biggest edge right now is freestyle.") When and if that happens, Ernie Martin will most likely be in the forefront of the Eastern challenge.

Ernie began his skating career about

two years ago in his last year of high school in Pennsylvania. Spearing smooth street runs of up to 1½ miles long, "repaved every year fresh," eventually took its toll in unsightly skin loss, and Ernie turned his energies more exclusively toward freestyle.

As local contests sprung up, Ernie soon established a personal precedent of always placing in the top three in both slalom and freestyle events, and literally setting new heights in the high jump. In two indoor contests last June and August at the Casino Arena, a former concert hall, he performed characteristically well in all events, including the unique "wall riding" competition (which employed a 16-foot-high wall, banked 70 degrees). In the process, Ernie became associated with the sponsor of the Casino contests, Eddie Segal, and his efforts to "establish support for skateboarding on the East Coast," and to develop the Arena into a commercial skateboarding facility.

As at Long Beach, Ernie represented Casino in the Florida Championships three weeks previous, taking third in the slalom and freestyle, but hurting his ankle while, somewhat "foolheartedly," attempting an unofficial high jump of 5 feet—his future goal. Admittedly, he surprised himself, coming back after his forced layoff and jumping so well at LB. Adrenalin, the quality of his competition, and seven months of steady practice all had something to do with it, he says. Add to that a jumper's physique—long, strong legs and thin torso—and a technique which is a

functional adaptation of Bob Mohr's sideways tuck ("from parallel stance, I thrust my weight up, tucking my feet to the side, and come down surfing stance"), and his win was not such a mystery after all.

Until recently, Ernie had been using a 40-inch personal-design, fiberglass Chomoley for high jumping and downhill runs, although lately has been practicing jumping from a 32-inch, as that looks to become the regulation maximum length in that event. He advocates wood boards for freestyle and wall riding (drainage ditches and pools), his current passion.

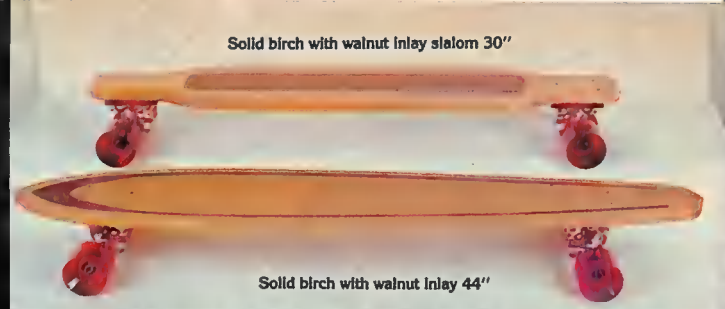
For the future, Ernie is looking forward to attending further major competition on the West Coast and elsewhere, and would like to see "outrageous freestyler" and fellow teammate David Bentley invited, as well ("he's up there with Skitch Hitchcock and the rest of them!"). Also in the plans is a jump over two side-by-side Corvettes (using two boards), having already hurdled the equivalent in barrels.

And just as Ernie feels the East Coast has not received the recognition it deserves in the skateboarding world, such he believes is also the case with high jumping. "It's at least as difficult as slalom," he offers, "which had a top prize of 1,000 dollars (as opposed to 400) at Long Beach." Part of the problem, though, is that whenever Ernie high jumps in competition or exhibition, he hurts his own cause.

As many an observer has been heard to remark: "He makes it look so easy."

—Brian Gillogly

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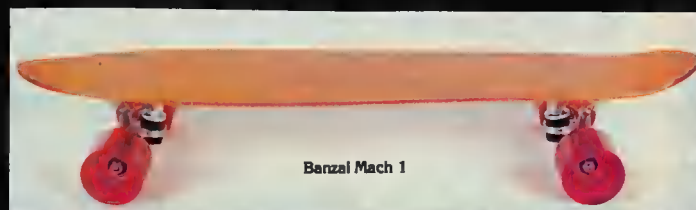


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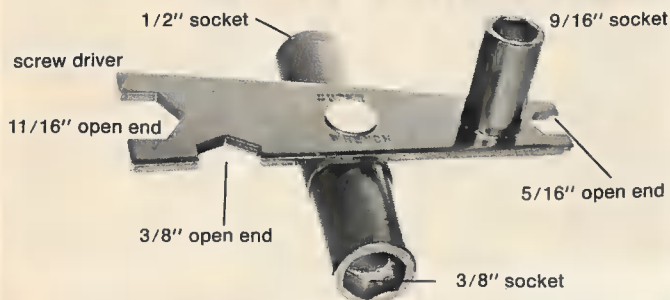
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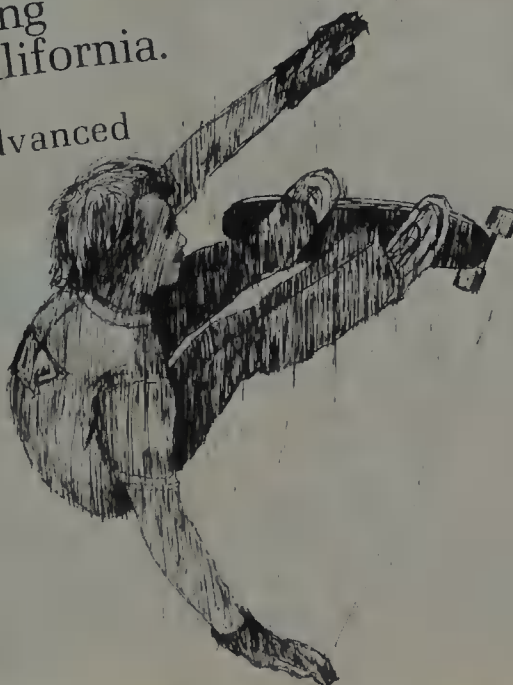
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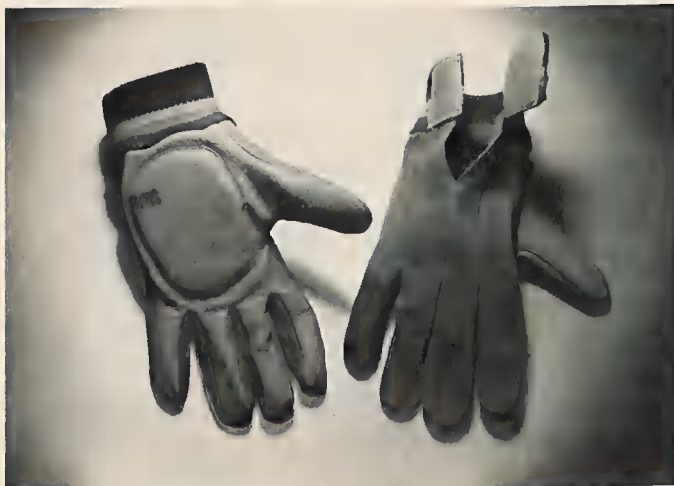
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NEW PRODUCTS

More and more, skateboarding gloves, essential equipment on fast downhill runs and steep inclines, are becoming accepted all-around skating wear for the protection and confidence they provide. One new entry into this field, *Palm Pads*, comes from a manufacturer in Northern California, home of meat-grinder drainage ditches. Designed and produced by veteran skateboarder Mike Rector, *Palm Pads* cushion touch-downs with a pad of high-density foam enclosed within the tough pigskin palm. A velcro closure in the 2-inch rainbow-colored wrist strap allows for adjustability. Next time you're in the market for skate gloves, definitely check this one out. (*Palm Pads, Inc.*, P.O. Box 2657, Petaluma, Ca. 94952.)

Also from Northern California arrives word of a first in skateboard design: a skateboard deceleration unit created to enable the rider to, at will, reduce and regulate speed. Developed by two Stanford engineers associated with Akonteh International Corp., the device consists of a frame "pivotally mounted underneath the deck of the rear truck." The frame, connected by shaft to a cap on the upper surface of the tail, acts as a brake when activated by foot pressure on the cap. According to Akonteh: "A full or partial stopping action can be easily controlled by any skater." The device comes in all sizes, and may be installed onto the board or manufactured as part of the truck. (Bard Funkhouser Associates, 680 Beach St., Suite 353, San Francisco, Ca. 94109.)



Palm Pads...increased freedom through protection.

Also a first, this time in the area of skateboard safety gear, is Rolls Rite's hip and tailbone protective girdle to be worn under the clothes. Rolls Rite, under President Jodi Cates, is a new company primarily formed "to produce and market a line of sophisticated safety products, with the final goal in mind of creating a skateboard identity." They will also be offering a helmet, gloves and knee and elbow pads. (Rolls Rite, 4600 Campus, Newport Beach, CA 92660. Ph. (714) 540-3100.)

In our "Directory" last issue, we regretfully failed to include Peralta Entertainment Ventures Corporation (P.E.V.C.), developers of USIEE-Skatercross skateboard parks. They may be contacted at the following address:

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WINDSKATING THE NEW FRONTIER

by Jamie Budge

We are bounding down the old dirt road at top speed, swerving to miss potholes, and compromising by launching ourselves over sagebrush moguls. Everything and everybody slams around the back of the van as we touch ground. Rally driving out of the sagebrush and cactus obstacles, we break free on the lake bed itself. The driver opens full throttle to the other end and pulls to a halt. We get out, three of us with three WindSkates, and the driver rushes off to find the rest of the caravan still dodging sagebrush at the other end.

We all stand out in the middle of nowhere with miles of flatness in every direction, bordered by sagebrush, ending in low mountains. There is nobody, and nothing, around anywhere. You wouldn't expect them to be. There is an eerie silence. There is wind, but it is strangely quiet. The sagebrush and moguls right behind us, with the sun low on the horizon, give the impression of craters and another planet. It's like being dropped off on the back side of the moon and having your landing shuttle go back to look for the other space ships.

Your fantasy ends and you come back to a reality almost as bizarre. "Here I am on a California desert dry lake bed with my skateboard and my sail." That makes perfect sense. Doesn't it? Doesn't everybody do this? Nobody has. You look at the surface and it is white and chalky and hard,

with little cracks in it caused by months of sun blistering out every molecule of moisture. The skateboard rolls easily across it. That is half the battle. The other half buffets at your sail as you struggle to set it up without any protection of a wind block.

Your sail is set up with crossbar in place. You pick it up by the mast and set it into the nose of your skateboard. Well, here goes. You give a push, and reach out and pull in on the boom to "sheet in" the sail and bring it into position and trim. On a normal beach parking lot with afternoon seabreezes, this is enough to get you moving at a good speed. Out here it is like hooking onto the jet stream. You don't just start moving; you instantly accelerate as if you had just punched a high-powered throttle to the floor.

With your throttle in the mast in one hand, and the boom in the other, you adjust them to the wind, and punch it for speed. You head almost directly down wind, the slowest position to get the feel of the motivating energy. It is there in abundance. With this situation under control, you pull back on the sail and tighter to the wind. Another surge of speed and the wind foils off trimmed sail, and you shoot ahead, wondering how much wind and speed the situation will tolerate before something gives. Nothing does, and you trim out in position for full speed.

You don't know how fast you are going (yet) as there is nothing close enough to give you normal references, like whizzing by a bicycle. You just

continue shooting off into unobstructed infinity. Seconds later you slow down and look back to where the van and other cars have arrived. They are tinker toys on the horizon with toy people shouting with enthusiasm and setting up WindSkatelets to join you. You have covered at least a mile in a matter of seconds, and you have not yet begun to head out onto the main part of the lake bed. You have been heading mostly downwind (in sailing they call it a downwind reach) so you contemplate a tack crosswind to the other side of the lake, with an upwind tack back to the cars.

The high-speed turn on a WindSkate presents a new challenge you have not yet encountered in any other sport. In surfing, you are always going for the maximum speed before you turn. The faster the speed, the better the turn. In skateboarding, you set the speed and momentum of your turn before you go into it—once into the turn, you are somewhat committed by your previous positioning. In WindSkating, you hold the throttle in your hand clear through the maneuver.

In your trek across the desert, you are moving so fast it would be craziness to attempt anything you could really call a turn. To break speed, you head slightly upwind. This is somewhat like climbing to the top of a wave before jamming into a turn-back. On your WindSkate, you linger, stalling upwind, waiting for the right gust. This breaks your entrance speed, but gives you the juice to perform the maneuver

Photography by Michael Kevin Daly

with high velocity. When the gust hits, you pull the sail directly flat back against the wind, and bank sharply to the left, your speed increases about 25 percent as you enter the turn. Directly mid-turn, with your body banked against the centrifugal force, you release the boom, and the sail shoots around the front of your board under the power of the wind. As you switch hands holding the mast, you grab the boom as it swings around to the other side of your board, and here you control the juice coming out of your turn. You pull swiftly and powerfully in on the boom, bringing the sail into instant trim to capture the ensuing gust. As it hits, you arch back and lean to offset the force. In seconds, you have regained full speed in the opposite direction. The speed of the turn is not controlled by the size of a wave or the grade of the hill. You control it, all the way through the turn, almost as if you had your foot on the accelerator. If you were punching it, you *could* go into it at 30 and come out at 40. Out here, on your first run, you figure you opted out for about half the speed and twice the control.

Coming out of your turn, you could go immediately into another, slalom style, working into a series of tight, wind-punched turns, criss-crossing your way in and out of imaginary pylons all the way down the lake.

But the opposite bank and the pull of the distant speed run excite you more. You set your board for the ultimate speed channel, and lean back against the sail for full speed. You start to fly. You are going for the limit of what the wind and lake bed has to offer. But it doesn't seem to have a limit. You just keep accelerating in subtle stages, each one building on the last, as a new gust pushes you ahead to a new high. You wonder how many of these you can take before something gets out of control. You hang in there with your adrenalin channels open full and your excitement wide to the sensation. You've had speed before, but the hill always had an end in sight. You've been in the tube before, but the rush only lasted for seconds. Your body's been torqued over in mid-air, but you always came instantly down off the bank. Out here in the jet stream, it goes on and on as long as you can stand it. How long can you stay on top of the rush until your reflexes make the wrong response to the right signal? You don't know, and you don't want to find out. The lake may not have a limit, but you do. You let go of the boom to free-coast to a gradual slow-down. Now, for

the first time, without the pull of the sail to stabilize you, you realize just how fast you are going on a skateboard and just how vulnerable you could be to a soft spot or speed wobble. You glide on frictionlessly for hundreds of feet before your speed becomes comfortable again.

On a high-speed skateboard run down Signal Hill, your reflexes are all geared for that one-minute drive to maximum speed and control. You've had minutes, hours, days to prepare to hit that top speed. Your adrenalin gears you to the high point and carries you through at the peak of excitement. But when it is over, it is over, and you relax.

Out here, on the desert, with the jet stream constantly shooting you through the cosmos of infinite salt flat, you don't hit a high, and then slow and stop. You hit top speed, and go and go and go. Thirty m.p.h. begins to feel like cruising speed, and you relax with it. Carving into a series of high-speed slalom turns, you weave in and out of rocks, divots, dark spots, and gusting, surging sections of wind. You lean out to counterbalance the force in the sail, and you are pulling with all your weight against an invisible source of power that threatens to dislodge you at any instant with a quirk of nature, or a laziness of attitude. Your attention span can only focus on the danger factor for so long before it drifts off to take in the environment. You look down at the ground shooting by beneath you and at the sail up above you, piercing into the cloudy deep blue. Acid, surreal. You must have transgressed into part of a skateboard cartoon. Any second now the scene will end, and you will get to the real movie. But it doesn't end. Like the animated skateboarder hurtling through empty space, you continually fly across the expanses of your unlimited environment.

You have spanned the width of this section of lake bed, and you are about to turn again and tack back upwind to the cars and van. Only this calls for a back-sail tack. The sailors back at the beach would laugh and say, "Let's see you jibe on that thing." (turn into the wind, blowing the boom across the board and your body—a sure wipeout in their minds). And you did, and wowed them every time, as you caught the boom and leaned into the sail after a perfect upwind turn to tack back upwind. But that was at the beach, and it was difficult in a ten m.p.h. wind. And you don't know what the jet stream out here registers on the wind meter.

So you head up into the wind, making the turn as gradual as possible

as the sail starts to blow with force across your body. You lean into the sail from the backside of the wind to counterbalance the pressure coming from the other side of the sail. At the beach it felt really uneasy. Out here, it feels impossible.

The problem is, that if the wind gusts, you can't let out on the sail. Your body is leaning into the sail to hold it in place; if the wind gusts, you have to lean in harder or go over backward onto the ground. Uncomfortable at 20 m.p.h. (Your upwind tack is slower.) Not only that, but if you start to head downwind, you will pick up speed, while losing control of the sail till it snaps you off the board in a second. Why are you doing this then? It is the best and only good position for a good upwind tack to get you back to the cars. If you can only hold in the slot between an upwind stall and a downwind dive, you'll be back at the cars in no time.

But there is a lock-in commitment to this position. If the wind gusts too much, you won't be able to turn into it to break your speed. And it is certain disaster to let yourself start to head downwind. That means you have to stay in the slot, and if the wind gusts, you lean in harder and go faster. But you can't change direction if there is something in the way. This is your course as you head back to the van. And you are doing all right. You have it down to a system.

The wind is consistent, and you can head into it to break speed, and then blow slightly downwind to regain speed, before heading upwind to break again. By this process, you have control, like climbing and dropping across the face of a big wave, you always have the position you need to handle the sections. If it is not too long a section.

As you approach the van, the gust of wind that hits your sail is somewhat like that section of wave that you can't get through by climbing and dropping. So you go for the power stance. You lean harder into the sail. The wind gust increases. You strain to lean in and control the force. The wind gusts harder. You realize that in front of you is your favorite audience, and you are in an unbreakable back-sail tack for disaster. You are trying every beach trick you ever thought of to break the course. But you are in the tube and the wave is closing. The wind gusts and you are forced downwind. You catch the inside rail. The sail loses its foil in the wind and blows back against your body like a huge flyswatter, as you

tumble across the ground and watch your sail take off 20 feet in the air like an unmanned hang-glider.

Your pals back at the cars are all clapping and cheering. Obviously, the worst bruises are going to be to your ego. You were going too slow to really hurt yourself. Only when you laugh. The photographer says, "Tell me when you are going to do another one of those—I want to get a shot of it." You sit covered with desert dust, thankful that this is not asphalt. It stings your skin instead of removing it. You still feel sort of silly.

You have brought a wide assortment of skaters, surfers, skiers, bike riders and photographers with you on this experimental trip. They are unloading and setting up a handful of sails, and they take off in various directions. David Mellin, of destruction derby WindSkate testing, takes off with Mike Fadem, of early Bellagio notoriety. They have found both the front-side and back-side speed slot and are racing each other back and forth down the lake. They are last seen disappearing about two miles over the horizon with Richard Powell, their dynamic personal photographer, following in hot pursuit in an Indy landsailer car. Later, David clocks Mike on a similar run with the car speedometer. It reads an easy forty, but they both attest to going faster.

Sharon Fadem, who just WindSkated for the first time yesterday, is giving detailed instructions to her friend before heading off in her own personal practice session. She criss-crosses easily down the lake bed, offering feminine gracefulness to the perfectly trimmed sail. Paul Hoffman, who was once known to offer, "WindSkates are *Wank*," is now saying, "I see what you've been talking about all this time," and he heads off in a power hike for the opposite side of the lake after saying, "You get going so fast out here."

Steve and Marty pull up. Steve just got into sails, and Marty rides motorcycles. They both disappear onto the expanse of the lake bed for what turns out to be 4½ hours of solid WindSkating. Michael Daly, whose sole purpose out here today is to shoot pictures for SKATEBOARDER MAGAZINE, has vanished on a WindSkate Junior model, the only one left, to get the hang of it. What about the pictures? Film-maker John MacDonald is looking at your sail with a gleam in his eye, but he is restrained with a short pitch about the importance of getting footage out here, and starts

loading film in his camera.

The lake bed is casting its own mirage of heat waves over the endless white expanse. The WindSkates now appear to be small dots of color, racing around on the shimmering salt flats like a squadron of triangular-shaped UFO's, sporadically searching for any sign of civilized life. They are rapidly losing themselves in the distance, falling fast to downwind addiction. (It's easier to go downwind than upwind.)

But for the sport to be complete, it must have total upwind access. And you start off to plot a set of tacks that will put you at the northwest and upwind end of the lake. There will be a reward for this, but now you head off for the far side of the lake, heading into the wind as much as possible. Speed is not in excess, but the progress is steady and the tack feels good and functional. Reaching the far side of the lake in just a matter of minutes, you swing around for another back-sail tack that will complete your upwind journey to the top of the lake. It is uneventful sailing, but you reach your destination.

The purpose is now evident. The wind is blowing directly down the lake toward the huddle of cars. But between you and them is a quarter mile of moguls topped with sagebrush and trying to give instruction, and everybody is heading off on their own private pattern. Paul Hoffman follows close, and out of nowhere David Mellin shoots between you from the other direction. Steve yells, "Coming by from behind you," and John Mellin swerves to miss and runs flat into a sand hill. Mike Fadem is quietly off to the side, tacking for a path through a group of you, Paul and Sharon, David shows up at high speed, carving through the nucleus, and everybody scatters, somehow avoiding collision. And this goes on and on, with the group dispersing, and then reassembling in a hot spot of activity. On film it must look like the last roundup, but spirits are high, and the cattle are obviously stampeding. The group breaks out onto open lake bed and heads off each in his own direction.

With the immediate arena empty, you can take advantage of the smooth surface and high winds for a freestyle WindSkate session. Without the motive to cover great distances, all turning and trimming become condensed into one continuing dancing flight. Hard back-side hikes flow immediately into high-speed power-punched turns, followed by a jet to the opposite side of the arena and a back-sail tack aimed at

getting the sail as low to the ground as possible. In a good wind, this can be as low as 45-degrees without losing control or speed into the wind. Like a seagull, diving and darting with updrafts and down-currents, you flow back and forth, up and down for no other reason than to exercise your wings.

The one maneuver you have been saving to try out here is the back-side, back-sail tack, or, leaning backwards into the sail against the wind. Only a few WindSkaters have tried this, as it is a hard position to get into, and harder to use effectively. But it is the best upwind position yet found. It is like riding back-side on a surfboard; your potential for burying your weight into the wave (or wind) are increased by your backside position. But if you lean too far in, you get sucked over, too far out; and you dig your rail with the same result. In the back-side, back-sail tack, you are looking for that slot where you can put your sail 45-degrees into the wind, while making maximum progress upwind.

It's actually easier than it looks, you remind yourself, and it looks so dynamic. Like half hang-glider poised precariously against the elements. So impressive as the camera turns your way. And you lean further and further into the wind to exaggerate the angle. Like a surfer caught in a continuing back-side carving turn, you lean in, even further. By now you are down to an impossible 30-degrees, with your head resting in the sail just feet above the ground. It is amazing that you are spaced about 5- to 15-feet apart with a variety of channels and turns. Mother Nature's slalom run. You can't wait. You've been saving a whole store of techniques just for this.

You get on board, pull the sail in trim and head off to the right backside. One hundred feet later, having gained full speed, you pull into a turn, swing the sail around the front of the board, and head off to the left front side. You are gaining speed this way, and approaching the moguls. You find a channel to enter the patch and head through a narrow path to the right, waiting for an opening to turn . . . you find it; pull the sail back, turn downwind, switch sides with the sail and trim out left through a 2-foot-wide slot, and on to an open break. The turning and sail switching becomes second nature, and you are lost in the dance. The WindSkater doesn't ride the skateboard, he rides the wind. His tool is the sail, and the desert sets the stage on which he performs.

"THE TURNING AND SAIL SWITCHING BECOMES SECOND NATURE AND YOU ARE LOST IN THE DANCE."



"You are lost in a series of turns, speed channels, narrow gaps and an opportunity to fly around moguls like you were on the end of a ski tow. The WindSkater doesn't ride

the skateboard, he rides the wind. His tool is his sail, and the desert sets the stage on which he performs . . ." Jamie Budge exits the mogul fields.

You are lost in a series of turns, speed channels, narrow gaps and an opportunity to fly into turns around moguls like you were on the end of a ski tow rope. The dance is attracting attention, and back at the cars, the photographer and loose WindSkaters are watching. You fly out of the last moguls as if you had been making the run all your life, and head back off for the opposite side of the lake to reposition yourself for an encore.

Heading back across the open expanse, off to your side you see another unidentified flying object closing in for communication. From off in the distance, Paul Hoffman has found the upwind tack, and has come to join for a mogul run. Steve and Marty are also narrowing in, and on the vast

expanse you all form a "Blue Angels" formation and track across.

All in unison, you make your turns at the edge of the lake and head upwind to the top of the lake. The rest of the crew is assembling there, having arrived by camera car tow or upwind foot pedal (known to some as skateboarding), and you make plans for filming. Michael Daly and John MacDonald are hanging out the back of the station-wagon. Powell is driving and six sails wait to embark. They flutter in the wind like flags, each of a different country gathered here together for an allied raid on the sand hills. The car leads the way, and six WindSkaters attempt to loosely follow.

All seriousness drops with the group camaraderie. You are laughing and

still moving, still making progress upwind, and able to hold the position as you head for the camera. You didn't know you could get this far over; you didn't know it would be this easy; you didn't know that the skateboard would slip sideways across the desert dust and land you and your whole apparatus on your butt in the dust with the cameras grinding away.

But it offers comic relief and a fitting finale to your freestyle desert dance.

Four-and-a-half hours have vanished. A non-stop rush of desert fantasy and high-speed skating. And as the sun drops, the skaters cling to the last minutes as if they had just arrived. Dave and Paul take off for a last down-wind speed run and want to be picked up at the other end of the lake. Mike is already down there somewhere. Steve and Marty are off again tacking back to the north end.

In surfing, you always have the break in the action, when you have to paddle back out to the lineup. In skiing, the chair lift gives you time to reflect on your last ride and contemplate your next. In WindSkating, the ride goes on endlessly without ever waiting for the next set. The waves keep coming, and there's no space between them. Just endless energy waiting to be tapped. Like a "Rincon" where everybody always has his own set wave, simultaneously.

You sit back at camp, folding up sails. Sharon is tucked and John arranging his van. MacDonald and Daly are blowing dust out of their cameras and talking strobe technique with Powell. It is almost dark, yet four sails are still dashing around in the dusk.

The impressions and sensations have left an indelible inspiration on your psyche. One of those exhilarating highs that continues long after the action has ended.

Surfing has its pipelines and perfect points, skateboarding its super bowls and skate parks. It took surfers years to realize the potential of a perfect peeling point or to master a honing pipeline. Skateboarders have come and gone over the years before technology caught up with their ability.

WindSkating has just arrived, and, like jumping from the sidewalk to a super bowl, the potential has just been discovered by a handful of enthusiasts eagerly trying to do it all at once.

Previous surf safaris, ski trips and skate sessions flash by for comparison. It's like a *deja vu*. It wasn't on the desert, nor on a skateboard with a sail, but the vibrations are certainly familiar. You have been here before.



"... SPIRITS ARE HIGH, AND THE CATTLE ARE OBVIOUSLY STAMPEDING."
 "JUST ENDLESS ENERGY WAITING TO BE TAPPED."



A FIRST ENCOUNTER WITH THE DESERT.

"Previous surf safaris, ski trips and skate sessions flash by for comparison. It's like déjà vu. It wasn't on the desert, nor on a skateboard with a sail, but the vibrations are certainly familiar. You have been here before . . ."



Star*Trac Tomorrow's wheels today.



KRYPTONICS STAR*TRAC WHEELS. Get a head start in every race with STAR*TRAC's soaring system with built-in speed from KRYPTANE™ 8000, specially formulated urethanes. STAR*TRAC's gliding grip guarantees vibration-free traction for tight slaloms and steep banks. Stars Ryan, Piercy and Thornhill gather victories with STAR*TRAC wheels. Available in five colors which designate five chemical formulas for all skateboard applications. Wheels for tomorrow—today. STAR*TRAC.

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Speed Control
Dealer and Professional inquiry's only.

RECENT RACE RESULTS:
World Pro Skateboard Championships
2nd. place: Bobby Piercy
5th. place: Tommy Ryan
6th. place: Laura Thornhill



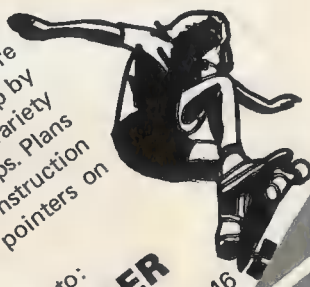
Tomorrow's wheels today.

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Available to the consumer are BLUEPRINT PLANS detailing step by step instructions to construct a variety of wooden skateboarding ramps. Plans include all dimensions, construction notes, hardware lists and pointers on use and easy storage.

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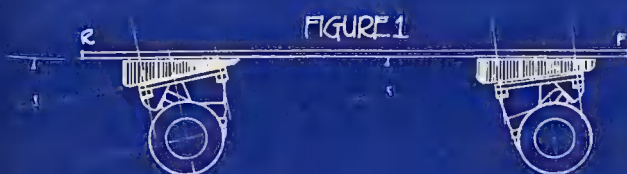
State _____ Zip _____

Ring size _____

Clip size indicator and wrap around finger for ring size.
6 7 8 9 10 11 12

A BLUEPRINT FOR SKATEBOARDING BY RAD PAD

POSITION 1



RAD PAD POSITION 1 DESIGNED TO CHANGE THE TURNING RADIUS OF EACH TRUCK DIFFERENTLY SO THE FRONT WHEELS DO MOST OF THE TURNING AND THE REAR WHEELS FOLLOW LIKE A CAR. THIS ALLOWS MAXIMUM STABILITY AND PERFORMANCE FOR HIGH SPEED AND SLALOM APPLICATIONS.

RAD PAD POSITION 1
AXLE ANGLES

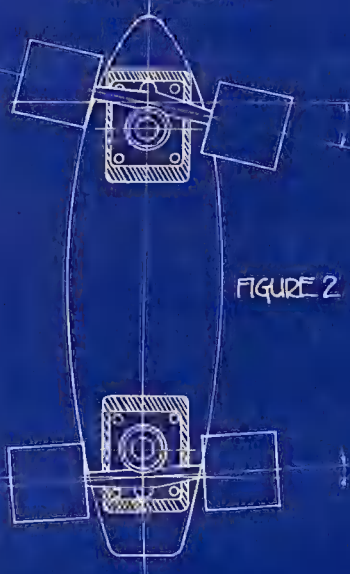


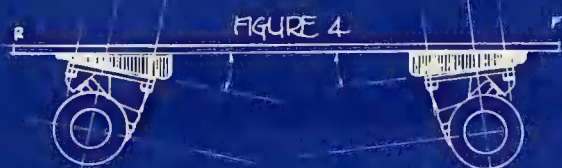
FIGURE 2

NORMAL
AXLE ANGLES



FIGURE 3

POSITION 2



IN POSITION 2 REVERSING THE RAD PAD THE REAR TRUCK NO LONGER FOLLOWS BUT PROVIDE RADICAL TURN POWER FOR RIDING SITUATIONS THAT REQUIRE SHARP PRECISE TURNING. (SEE FIGURE 7)

RAD PAD POSITION 2
AXLE ANGLES

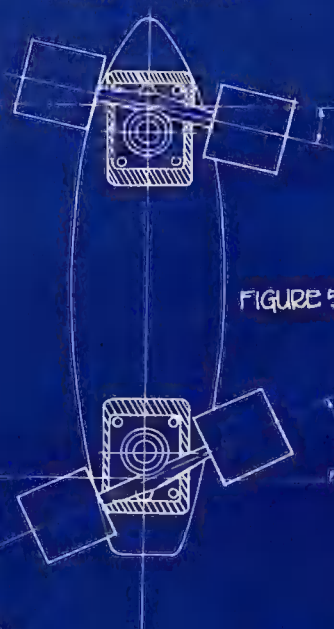


FIGURE 5

NORMAL
AXLE ANGLES

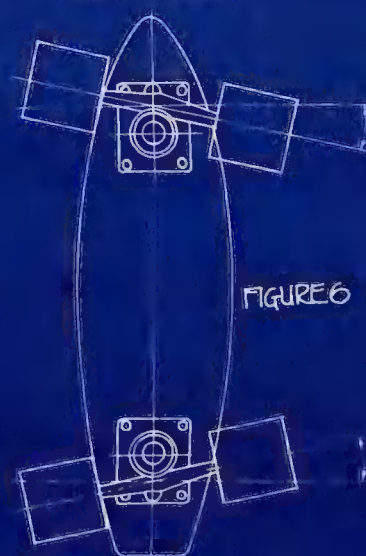
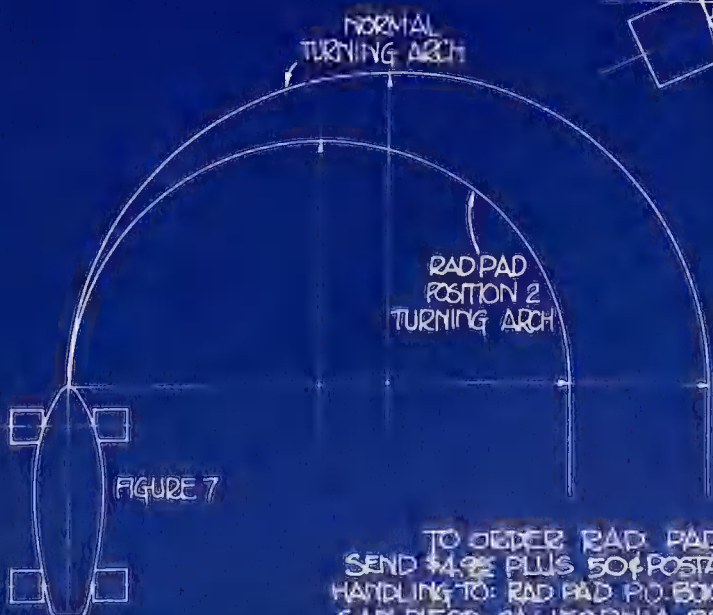


FIGURE 6



RAD PAD HARD PADS ARE RECOMMENDED FOR 4+5 FIBERFLEX BOARDS

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SKATEBOARD
PADS
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TO ORDER RAD PADS:
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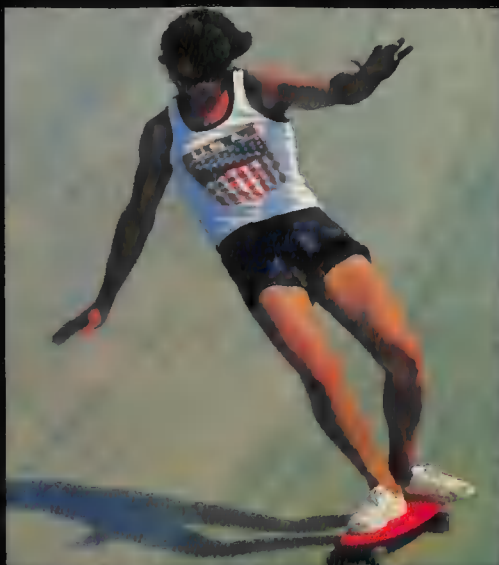
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Look to Continental for new innovations in skateboard equipment.

Continental 26" aluminum freestyle double kick with etched deck for traction, reinforced top, heavy duty Pro trucks, hi-riser pads, and the new Sportster mags with precision bearings. \$88.95.



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Dealer Inquiries Welcome

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Continental

Manufacturers of high-performance skateboards since 1963.



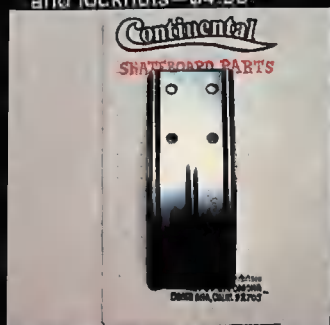
2 "standard slick" urethane wheels (2 x 1 1/2) with precision bearings, axle and locknuts—\$4.95



2 Continental urethane wheels (2 x 2 1/2) with precision bearings, axle and locknut—\$8.95.



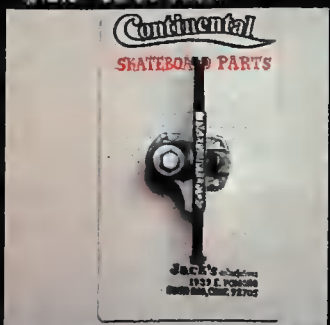
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Two C5000 urethane wheels (2 1/2 x 2 1/2) with precision bearing, axle and locknuts—\$9.75.

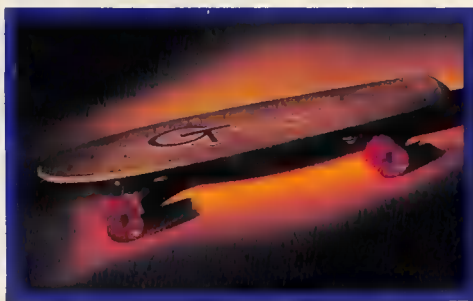
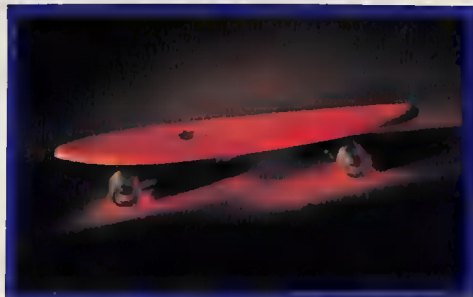
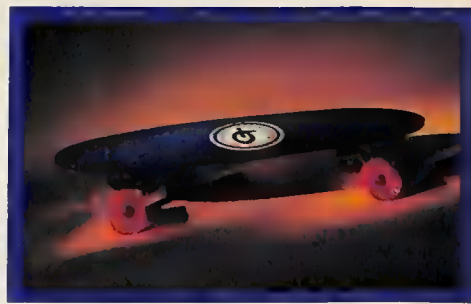
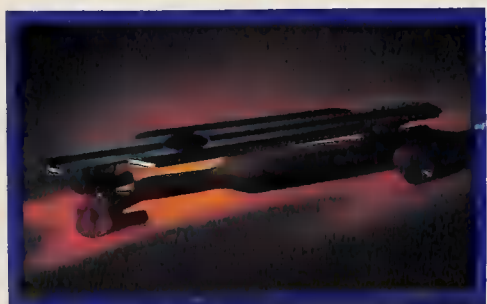


Truck assembly with 2 urethane mag wheels with precision bearing, complete unit—\$9.95.

For mail order:
Send your name, address, zip code and money order only for the items desired. Postage and handling included (Cal. residents add 6% tax). No C.O.D. or phone orders.

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GT Skateboards

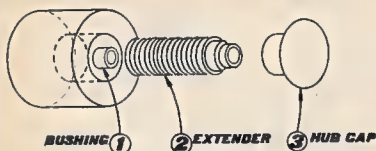


Step up to the new 'hot look' of GT products. New advanced design GT Wheels with Precision Bearings have more grip and control for radical types of skateboarding. Also, look for the GT Max-Trax with 7 1/4" axle length for more stable tracking on difficult terrains. GT has a board to fill anyone's dream -- whether it be polypropylene, fiberglass, aluminum or wood -- it is the best you can buy. Remember -- stay with the winner and have GREAT TIMES WITH GRENTEC.

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A functional skateboard racing accessory.



- ☐ Keeps dust and dirt out of wheel and bearings.
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- ☐ Eliminates bearing loss.
- ☐ Fits any skateboard wheel on the market.

"The Speed Discs help keep us out in front in downhill slalom competition."

Bruce and Brad Logan

Set of 4 Speed Discs \$3.99. Install in seconds. Available in fluorescent red, green, blue or black.

Speed Discs are the original skateboard hub cap.

Bushing 1 Extender 2 Hub Cap 3 For many wheels, all that is needed is the hub cap. Use extender if hub cap is too short to reach axle nut. With a sharp knife, trim extender to the right length. Use bushing in either the hub cap or the extender for use on small axle nut.

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Improve your style, turn tighter than ever before. Durable and lightweight, yet wind resistant. Dangerous base-plates have been eliminated, allowing the tightest turns possible. Experience the thrill of making it!!

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Wind Skate



Paul Hoffman — El Mirage

Photo:
Michael Daly

EXPECTING TO FLY

Crafted with the care and precision of a hang glider, WindSkate can foil you to speeds of 40 miles per hour. Skateboard skills are turned loose in tight slalom turns and power crouches. A trimmed sail and a sudden surge of wind can set you free like Paul Hoffman, Expecting to Fly.

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BRITISH BOARDING

This past summer, British press and government officials have noted a local surge of enthusiasm for our four-wheeled friend, especially in the parks of London and at English seaside resorts. Unfortunately, a few skateboard accidents have occurred, causing The Royal Society for the Prevention of Accidents, in classic scenario form, to suggest a total ban on the sale of boards. The British Safety Council, instead, recognizes skateboarding as a healthful activity, and has stated that a skilled rider is "a joy to watch." The Council is, therefore, drafting a safety code for skateboarding, in the hope of establishing it as a safe sport while still in its infancy there. According to a BSC spokesman:

"We believe that under control and in the right place, 'skateboarding' is an exciting new sport, (and) we suggest that rather than ban skateboards, we publish a code of safety for them and look to provide more places in parks, playgrounds, sports centres, etc., where what is probably Britain's fastest growing sport can be enjoyed safely."

CROSS-COUNTRY

A while back (Vol. 3, No. 1), we reported on French and Dishen's planned cross-country attempt: Lebanon, Oregon, to Williamsburg, Virginia, in sixty days. As it turned out, it was JEFF FRENCH, JACK SMITH and MIKE FILBEN who actually took part, actually completing the journey in half the expected time, or just 31 days (June 28-July 29). Memorable parts of the trip, says Smith, included an 18.6-mile downhill run in Oregon, a 66-mile stretch of bad road in Idaho, and a red carpet reception at the Minneapolis Hopkins House Motel. ("It's one of the city's finest motels. We had a complete penthouse suite, free meals, free phone calls . . .") Their trip was sponsored by Roller Sports, Inc.

SKATING AROUND

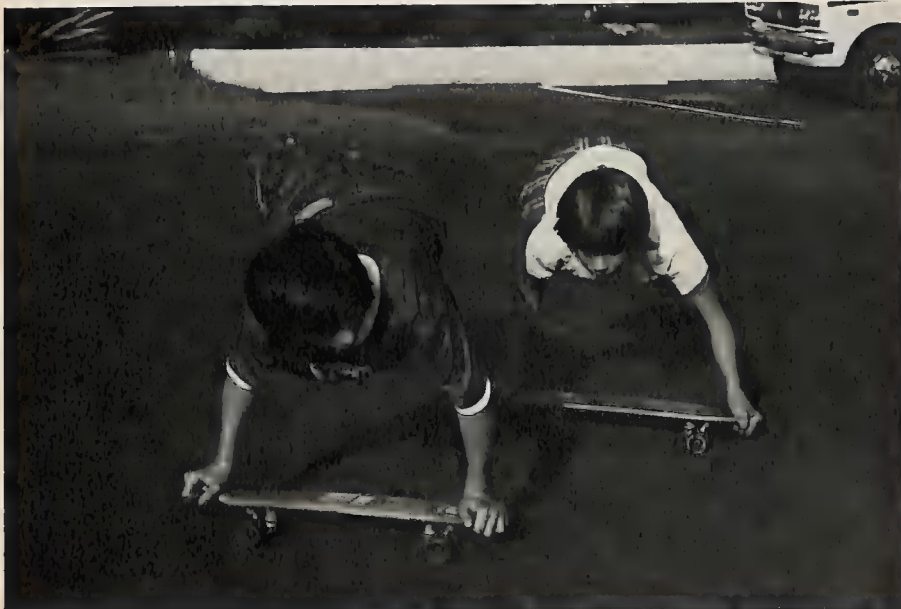
JOHN MALVINO'S ongoing skate film, "That Magic Feeling," will be playing around the San Diego area toward the end of '76. This Super-8 effort has had good runs up north, as it features a fifty-



Picking up where we left off last issue, we present Henry Hester's nearly completed, foam-sculptured wind foil and stabilizer for high-speed runs, designed by Paul Runyan of La Jolla.


From our "Guess Who's Coming to Dinner Department," Henry "Big H" Hester and coach Dave "FibreFats" McIntyre reveal the secret to their downhill success of late. Photo: Bolster.





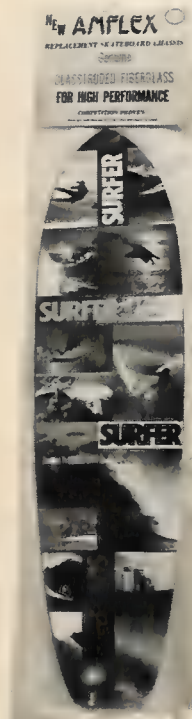
percent division of local spots to Southland skating. The word is that *feeling* is its forte . . . we recently caught a small glimpse from the ten hours of raw footage shot at the Magic Mountain Masters Contest. As of this writing, Goldstone Productions is still not sure what form(s) the film will eventually take, although with plenty of angles on the action and, very possibly, some insightful interviews, it looks to make a strong television special.

Brazilian skate enthusiast VICTOR LIMA sends us last-minute word of a skate park "almost equal to Carlsbad" to be built by December in Brazil's inland capital city, Brazilia. Often called the most "modern" city in the world (it consists of 95% steel, concrete and glass), Brazilia will, in the process, "create its first truly appreciated and functional cement structure," says half-Brazilian B.G. . . . Closer to home, BILL RUSSELL's El Cajon skate park is expecting a December opening. And to the north in Anaheim, during late October-early November the nearly completed Concrete Wave was already being ridden heavily by some of the heavyweights of the sport, including JAY ADAMS, TONY ALVA, LAURA THORNHILL, SCOTT WILLIAMS, WALDO, QUEAVER and GARY COCCARO, foreman (It's a hard life, Gary!) . . . There were even reports that THE near-legendary WORM (famous alter ego of a past "Who's Hot") put in an appearance or two at Anaheim. For those of you who aren't aware, the Worm, rather than skateboard patriarch, MELLOW CAT, is reputed by some (mostly himself) to be the originator of the kick turn. The Worm is also noted for his unusual ability to see spots which don't really exist (at least, in our frame of reference), and inducing anxious skaters and photogs to go out and find them. And, of course, His Lowliness rides loose bearings exclusively (he says they go faster), which is undeniably remarkable since he's missing so many in the first place. Or is he? More in coming issues.

Demonstrating an amazing talent and an inner will far greater than most of us will ever know, these disabled skaters serve further notice that, truly, "the only limit's between your ears." Ricky Martino's father designed a skating apparatus which enables him to fairly rip, as he so aptly demonstrated at Long Beach. Ricky Good and Ricky Moore, two amputee members of the Broken Spokes Motorbikers group (sponsored by the L.A.P.D.) also have found the skateboard to be a fun way to counterbalance their disabilities; but, as George Barksdale, their advisor, adds, "we want to stress that we use a skateboard for transportation." Last but not least, there's Mike Johnson, a super person and representative of the sport, who regularly participates in all forms of skateboarding with show-stopping success, shown here jumping bodies at Long Beach. 

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USA 1
24"
\$6.00



Motocross I
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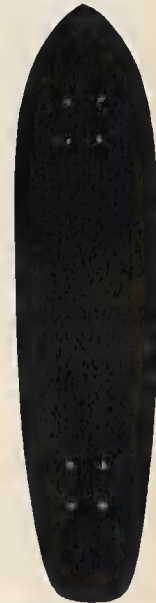
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Standard Ampflex
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Special \$6.00
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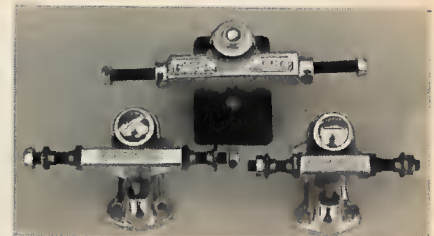
Special \$5.00!

Packaged fully assembled
trucks with urethane wheels
complete with mounting hard-
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X-Caliber \$5.00 ea.



Ampflex II (24")

All-aluminum double-kick skateboard.
Gold, Red, Black, Blue, Green, Purple,
\$8.50 each. Also available in 27" length
\$10.00. Specify 3 or 4 hole pattern.



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8 bolts, 8 nuts, 8 lockwashers 50¢



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5-spoke mag wheel (3" x 2 1/4") \$5.00 ea.
Add \$1.00 per wheel for highest
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Blue Freestyle

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#2

MAG WHEELS AVAILABLE
\$5.00 ea.
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#4 (ACS500)

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The Amflex II
all-aluminum double kick skateboard

The Standard Amflex.

1. \$12.00 (\$24.95 RETAIL VALUE)

- Pultruded Fiberglass Deck . . \$12.00 Value
- Choice of 24" or 27" Length
- Solid Colors (Indicate preferred and second choice)
- Cast Aluminum Trucks \$ 7.00 Value
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For ACS-650 Trucks or Calif. Slalom on any board add \$5.00 per board.

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2. \$15.00 (\$39.95 RETAIL VALUE)

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- Choice of 24" or 27" Amflex or 25" x 6¾" Freestyle
- Solid Colors or Hawaiian or Surfer Pattern (Indicate Choice)
- ACS 500 Wide Track Trucks . \$14.00 Value
- Hot Poured Red Juice Polyurethane X-Large Stoker Wheels (2½" x 2") . . \$15.00 Value
- Highest Quality Double Sealed Precision Bearings \$ 8.00 Value
- Shock Pads \$ 1.00 Value

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- Highest Quality Double Sealed Precision Bearings \$ 8.00 Value
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NOTE: Special 27" Length—7075-T6 Aluminum Available for \$30.00.

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#2.	_____ @ \$15.00	_____	(round end freestyle) <input type="checkbox"/> 24" <input type="checkbox"/> 27"	<input type="checkbox"/> Hawaii <input type="checkbox"/> Surfer
#3.	_____ @ \$20.00	_____	<input type="checkbox"/> 24" <input type="checkbox"/> 27"	<input type="checkbox"/> red <input type="checkbox"/> yel. <input type="checkbox"/> blu. <input type="checkbox"/> gr. <input type="checkbox"/> blk.
#4.	_____ @ \$25.00	_____	<input type="checkbox"/> 25" x 6¾"	<input type="checkbox"/> Hawaii <input type="checkbox"/> Surfer
7075-T6 Alum	@ \$30.00	_____	<input type="checkbox"/> 24" <input type="checkbox"/> 27"	<input type="checkbox"/> red <input type="checkbox"/> yel. <input type="checkbox"/> blu. <input type="checkbox"/> gr. <input type="checkbox"/> blk.
Shipping @ \$2.00 ea.	_____	_____	<input type="checkbox"/> 25" x 6¾"	<input type="checkbox"/> Hawaii <input type="checkbox"/> Surfer
(\$5.00 Canada)	_____	_____	<input type="checkbox"/> 24"	<input type="checkbox"/> gr. <input type="checkbox"/> blk. <input type="checkbox"/> purp. <input type="checkbox"/> red
Tax (Calif. 6%)	_____	_____	<input type="checkbox"/> 27"	<input type="checkbox"/> blu. <input type="checkbox"/> gold <input type="checkbox"/> silver
Total check or M.O. enclosed	_____	_____		

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ROLLS ROYCE SKATEBOARD WHEELS



NEW RESILIENT URETHANE FORMULA™ WE'VE CHANGED. And here's why...

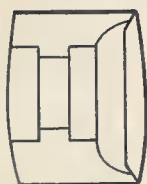


★ HIGH ROLLERS™ ★

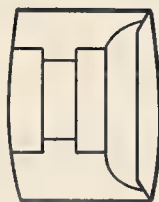


- ★ Developed by our new urethane chemist with 20 years of experience in urethane technology. (We shut down our plant and stopped production until we developed the most *resilient urethane formula*®)
- ★ *Superior Engineering*, research, development programs striving to provide the high performance skateboards with the equipment they demand, and tested by the *High Rollers*™ above.
- ★ Cobras™ Slaloms™ (60mm to 71mm) our *newest wheel* for competition use. Utilizing a harder angle edge, taller and narrower. Profile with a slight dished center allows for maximum speed and quicker turning edge.
- ★ Waimea-Banzai-Waterdrop Design™ with flex edge allowing for a superior "grip to speed" ratio. Perfect for pools, skatepark bowls, and all round riding.

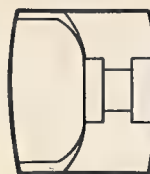
COBRA 60mm™



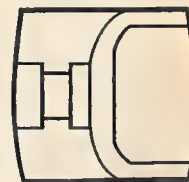
COBRA 71mm™



WAIMEA™



BANZAI™ Largest Wheel



G & S Fibreflex

Logan Earth Ski

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Skateboarding. It's the hottest sport going. The American Skateboard Association is the newest, fastest-growing organization. The best

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Mike 'Smiley' Goldman mastering OJ Superjuice w/ Hafracks

Photos: Gary Medeiros at Shred Weasles



Robert Garrett working OJ Slalom w/Trackers

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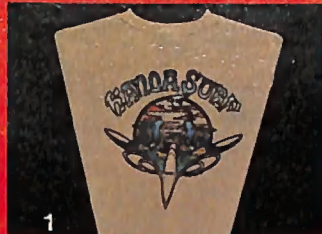
O.J. CURVE DESIGN AND COLOR PAT. PENDING

A full-page photograph of a skateboarder, Steve Monahan, performing a high jump over the back of a blue van. The skateboarder is in mid-air, with arms outstretched and legs bent, wearing a red and white long-sleeved shirt with 'MSF' on the chest, white shorts, red knee pads, and blue sneakers. The van is blue with a California license plate that reads 'SIMS SB'. The background is a dense green hedge.

EXTRA

Steve Monahan, as well as performing exceptionally in media prime-time situations (where embarrassing moments run rampant), is also one of the most radical skateboarders to be found anywhere. When it comes to jumping off of obstacles, Steve is unmatched in height and composure. At this height, he's usually only good for a few jumps, of which he'll likely make only one.

"WE HAVE THE BEST"



1



2



3



4



5



6



7



8

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LOGAN SLALOM W/BENNETT AD TRAK™/LOGAN WHEELS



BAHNE HONEYCOMB W/BAHNE 150'/R.R.#6'S



KANOA heat pressed, w/bennett, omni comps



G & S PERALTA, GULL WINGS/YANDALL'S



KANOA aluminum w/sure grip, Power Paw



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Bennett w/sims
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BENNETT AD TRAK™ W/OJ SUPER JUICE



GULL WINGS W/YANDALL'S: AD TRAK™ W/LOGAN WHEELS



SKATEBOARD SAFETY EQUIPMENT



SKATEBOARD SAFETY EQUIPMENT



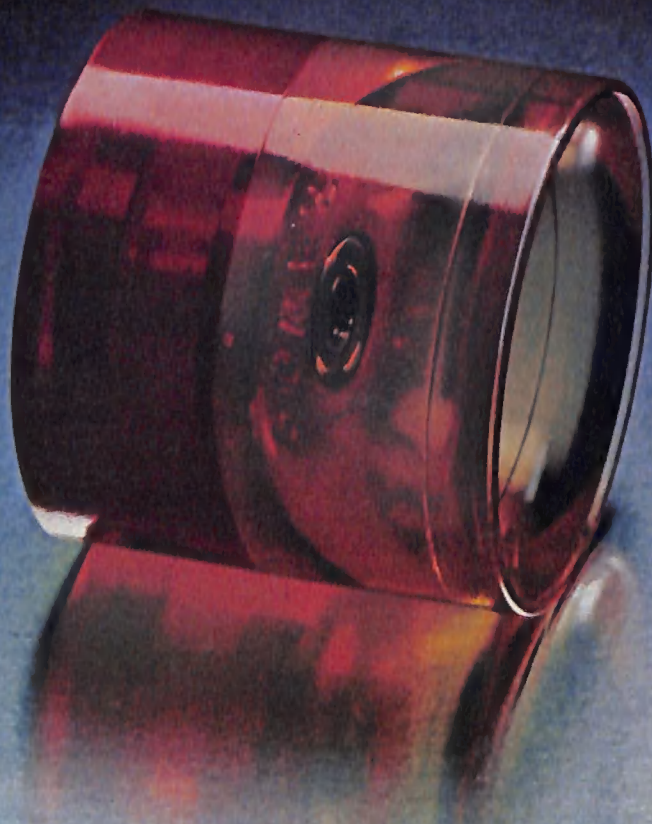
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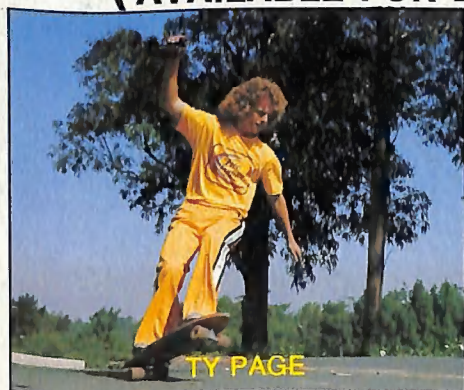
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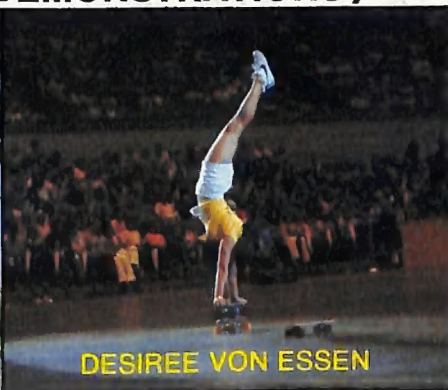
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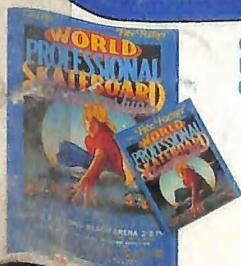


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